

THE ILLUSTRATED LONDON NEWS



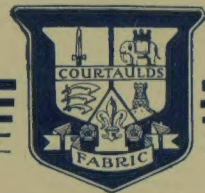
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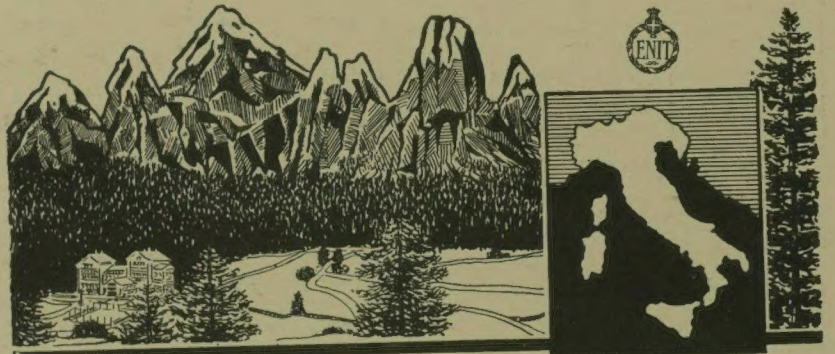
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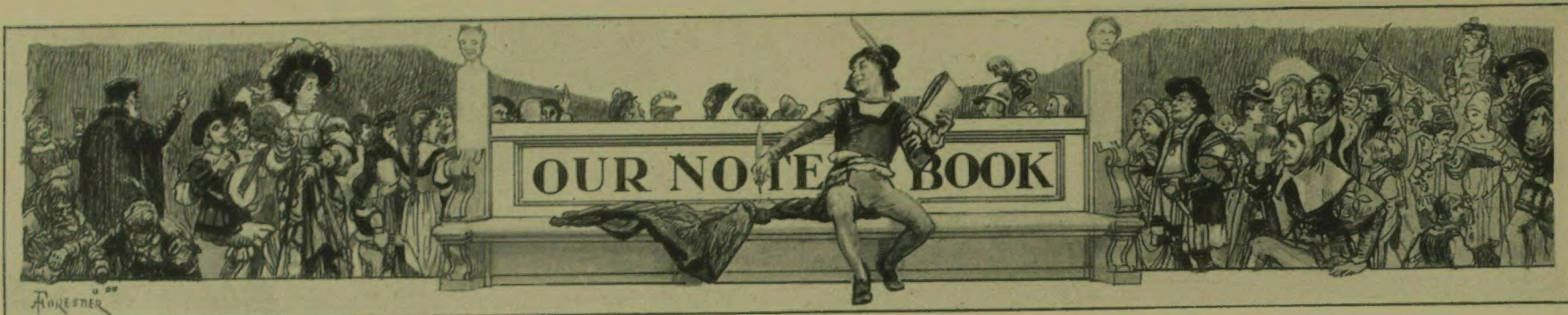
SATURDAY, MAY 16, 1931.



A KING WHO NEVER SHOWS HIS FACE UNCOVERED IN PUBLIC: THE ALIFIN OF OYO, NIGERIA, CLOSELY VEILED WITH STRINGS OF BEADS, SEATED ON HIS THRONE, AND A COURTIER HOLDING THE SCEPTRE (LEFT).

Here and on page 815 we illustrate scenes of unique interest at the Court of an able and progressive West African native ruler, Shyanbola Ladgbolu, C.M.G., Alifin (or King) of Oyo, in Nigeria. "The photographs," writes Mr. Reginald Silk, "are the first of their kind, and special arrangements had to be made to take them, owing to racial prejudice against the evil eye. The Alifin is the titular head of the Yoruba tribe, and has a very large following. He was given the C.M.G. for his services in providing and maintaining a Company of the

Nigerian Regiment during the War, in which they fought in the Cameroons and East Africa. He is the fortieth king of his line, and is recognised by the Government, for he is one of the most enlightened rulers in West Africa, and his province of Oyo is administered with diplomatic and modern methods, much to its betterment. The Alifin is never seen in public with his face uncovered, and (as the above photograph shows) his face is entirely veiled by a screen of brown hanging beads."



By G. K. CHESTERTON.

I HAVE been gazing with respectful astonishment, for a considerable time, at the following paragraph, which I found in the newspaper report of a meeting to support what is apparently called "militant pacifism." But it is not their being militant, or their being pacific, or their being both at once, that fills me with wonder at the cultural condition of the world. It is what they actually said about it—

The speakers stressed Professor Einstein's statement that "If you can get two per cent. of the population to assert in times of peace that they will not fight, you can end war." They said this remark promised to be of greater immediate practical effect than Dr. Einstein's theory of relativity.

This seems to me like all the nonsense of the modern world tied up in a knot. First, it is notable, though relatively excusable, that the speakers imply two things about Dr. Einstein's theory of relativity; first, that it is proved, and secondly that it is practical. They would probably find it difficult to prove the proof; they would find it still more difficult to prove the practicality. Professor Einstein himself has said, very sensibly, that there are hardly a dozen men in the world who really even know what he means. And these specialists have certainly not come forward with commercial advertisements or mechanical appliances for the practical use of Einstein in the Home. They do not offer to sell us so many square yards of Space-Time at so much a yard; or to let us have Relativity on tap like hot and cold water in the bathroom; I refrain deliberately from the analogy of hot air.

The statement that "all space is slightly curved" has not as yet found a practical expression in the use of curved billiard-cues or crooked gun-barrels or golf-clubs. For practical purposes, the traditional mathematics prevail. The architect thinks in three dimensions, and would be somewhat bewildered if a client asked him to build a fourth floor in the fourth dimension. And the speculative builder is not often so speculative as to identify space and time by ordering four hours of brick and five tons of delay. This has nothing to do with the truth of the abstract speculations in those higher or more extreme realms of mathematics or metaphysics where they may be true. But it has a great deal to do with the illogicality of the political parallel made by the militant pacifists. In other words, it would not prove that the Professor's programme of peace was very practical, even if it were more practical than the Professor's programme of relativity. For neither of them has ever, in the ordinary sense, been put into practice.

Nevertheless, as I say, this acceptance of relativity is relatively rational. Professor Einstein is an eminent astronomer; he must be a brilliant mathematician; and though these people are not accepting

relativity by reason, but blindly and submissively by mere authority, at least they are accepting their Pope in a matter on which he is an authority. They know no more than I do, as I know no more than the Congo niggers do, whether Einstein can really prove by reason his paradoxes which apparently defy reason. But at least he has the equipment for proving such things, as they have not and I have not; and there is that amount of reason even for an unreasoning faith. And then they suddenly let go of this last thin thread of reason, by invoking his authority on a subject on which he is obviously not an authority at all. They admit that they swallow Einstein's science not because it is science, but because it is Einstein; for they swallow a moment later another remark of Einstein's, which cannot possibly have any connection with science at all. And what a remark at that!

An astronomer (as such) knows no more about when war will end than an auctioneer (as such) knows about when the world will end. To see this it is only necessary to possess the reason that raises us slightly above the brutes, and to know what is

of getting every ounce or grain of fighting energy out of the whole population; just as it follows the same scientific method of getting every ounce or grain of gas or electricity or chemical energy out of its laboratories and its machines. In dealing with men, as in dealing with materials, it uses up all its by-products, and a good many which can only be used by being misused. It puts poison in the bullet and poltroons in the battle-line.

The scientific theorist, happening to live in this age of universal compulsion and military mass production, vaguely supposes that all wars must be and have been of this kind. He supposes that if militarism were not conscriptive, it would not be military. He supposes that if conscription were not complete, it would collapse. Apparently he does not know that some of the most famous fights in human history have been fights in which not much more than two per cent. of the population were involved at all. Not only have small skirmishes often been decisive battles and the hinges of history, but they have often been fought by small professional armies, or feudal households, which were, in fact, quite a minority of the

nation. The thesis practically amounts to this: that Wellington could not have conducted his campaign against Napoleon, in Spain or Belgium, if every hundred Englishmen had contained two Jacobins who disapproved of the war with France. But though that is a reduction to the absurd, the statement is really much more absurd. The Jacobins, being rebels in the good old tradition of Rome, might at least have rioted, and so caused some practical inconvenience. They might have struck, as well as merely going on strike. But here the theorist asks us to believe, not merely that two men could fight a hundred men, but that a

hundred men could not fight at all because two men were not fighting. And, in this particular historical problem, he says that a hundred men could not send out twenty men, to fight in a foreign land, merely because two men had said, long before the war broke out, that they themselves would stay at home.

I think most of us would differ from the militant pacifists, and stoutly maintain that even a curve in Space-Time is rather more practical than this. I leave out all that deeper part of the practical which is called the moral, and modern people prefer to call the psychological. It is obvious that even the two men who swore peace in peace time might be uncommonly different in war time, if there had been sufficient provocation or passionate conviction to produce a war. But I am not debating here the problem of war and peace, but the problem of reason and authority; and I respectfully suggest that, if we cannot use our reason, we should at least follow the astronomer about astronomy, and the auctioneer about auctions.

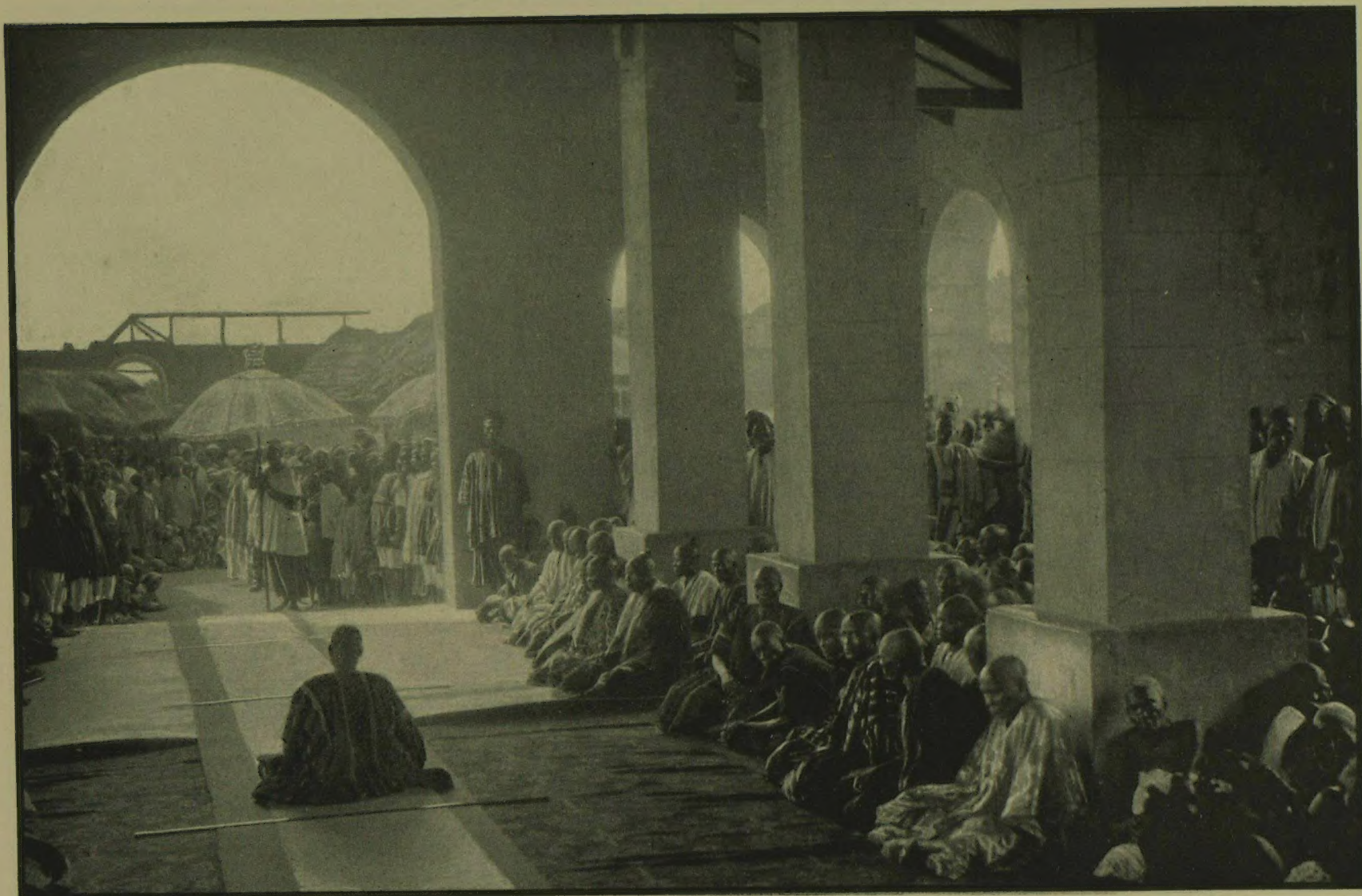


THE TENTH TREASURE TO BE ISOLATED AT THE VICTORIA AND ALBERT MUSEUM: PIECES FROM A CHELSEA PORCELAIN SERVICE—"ENAMELL'D IN FIGURES, FROM THE DESIGNS OF WATTEAU."

The first treasure to be isolated under the scheme by which a week's special prominence is given to some particular object at the Victoria and Albert Museum was illustrated in our issue of March 7. In subsequent numbers we showed each of the succeeding selections in turn. It should be added that the Museum is "starring" only the chief items of the Chelsea porcelain service—the pieces here pictured and three others, including the tea-pot. The description contains the following: "The service was bequeathed to the Museum in 1902, by Miss Emily S. Thomson, of Dover. It represents a stage in the history of English pottery and of the social customs of this country. When it was made, tea-drinking had long been well established in Europe, but the requirements of English society occasioned by this custom had hitherto been met chiefly by importations from abroad. The first English porcelain to appeal successfully to the fastidious taste of the age was that of Chelsea; it was already the height of fashion in 1770 when this service was sold at Christie's, for the sum of £43 ls., as 'a very curious and matchless tea and coffee equipage, crimson and gold, most imitatively enamell'd in figures, from the designs of Watteau.' It is an admirable example of the rich style of decoration prevalent at the factory in what is known to collectors, from the mark used on the china, as the 'gold anchor period.' The claret-coloured ground colour perhaps surpasses in attractiveness the famous rose Pompadour of Sèvres which it was intended to imitate."—[By Courtesy of the Victoria and Albert Museum. (Crown Copyright Reserved.)]

meant by an astronomer or an auctioneer. If the words quoted about war and peace really represent the opinion of Einstein, it is of no more value than the opinion of Smith or Brown or Robinson. But I confess I have some difficulty in believing that Professor Einstein ever did say exactly what is here attributed to him; for certainly Smith or Brown or Robinson would have had more sense. As the remark stands, it is one of those fourfold or fivefold fallacies in which we should have to pierce through layer after layer of false logic or false history. To begin with, it has the mark of so much modern nonsense; the mark of the newspaper—that is, the mark of ignorance about everything except news; of the limitation of the mind to novel and very recent things. The theorist happens to live in the modern age; which is the age of conscription. It is, indeed, generally speaking, the age of compulsion. No period before our own ever dreamed of the sort of universal persecution that is called Compulsory Education. No period before our own ever dreamed of such a persecution as Prohibition. In military matters, it follows the minute or scientific method

A DIVINER AT COURT TO GUARD HIS KING FROM EVIL INFLUENCES.



A NIGERIAN RULER'S COURT PROTECTED FROM ANY EVIL INFLUENCES DUE TO THE PRESENCE OF STRANGERS BY A DIVINER (SEATED, LEFT CENTRE, WITH HIS BACK TO THE THRONE AND FACING THE ENTRANCE): AN INTERESTING SCENE IN THE PALACE OF THE ALIFIN OF OYO.

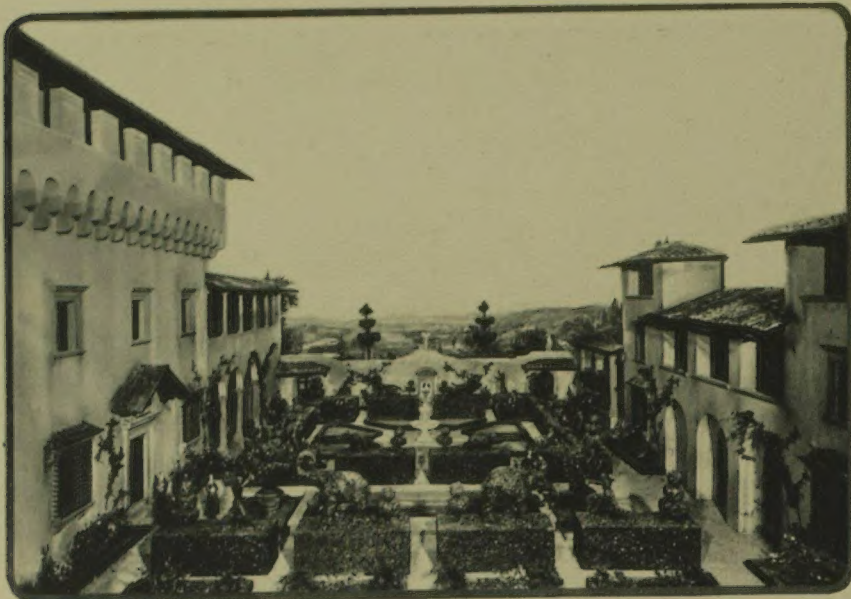


THE KING'S DIVINER (CENTRE FOREGROUND) SEEN FROM IN FRONT, SEATED BEFORE THE DAIS AS A PROTECTION DURING A ROYAL COUNCIL: A VIEW SHOWING (CENTRE BACKGROUND) THE ALIFIN OF OYO ON HIS THRONE, AND (TO RIGHT) THE BRITISH ADMINISTRATIVE OFFICER, CAPTAIN ROSS.

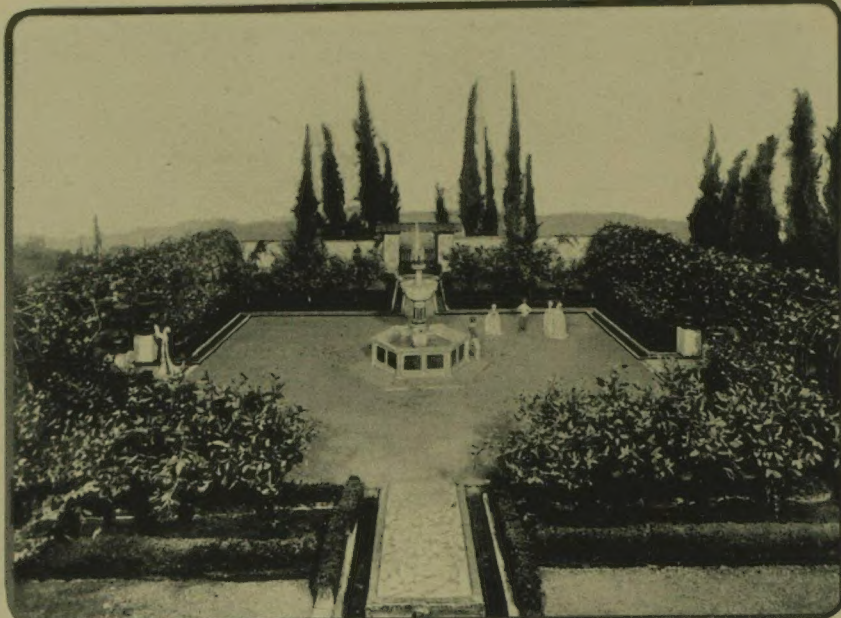
These remarkable photographs, with that of the same series given on our front page, are of unique interest as being the first of their kind ever taken at the Court of King Shyanbola Ladgbolu, C.M.G., the Alifin of Oyo, in Nigeria, one of the ablest and most enlightened native rulers in that part of West Africa. The lower illustration given on this page shows the King, in the centre background, seated on his throne in council, with the British Administrative Officer, Captain Ross, in audience, further to the right. "The figure seen sitting in the centre foreground," writes Mr. Reginald Silk in a note on the photograph, "is the King's diviner, who takes this position

at the entrance to the Palace Court during a session, to ward off any evil influences that may be brought about by the presence of strangers, and also to protect the King's person." The upper illustration is another view of the same scene, taken against the light, looking towards and through the entrance to the Court, with the figure of the diviner, sitting motionless, as he appears from behind. Further particulars of the Alifin are given on our front page. As there mentioned, he is Chief of the Yoruba tribe, the fortieth of his line, and received the C.M.G. for loyal services during the War. He never appears in public with face uncovered, and is seen above veiled with strings of beads.

MODELS TO POPULARISE THE CLASSIC ITALIAN GARDEN IN ITALY.



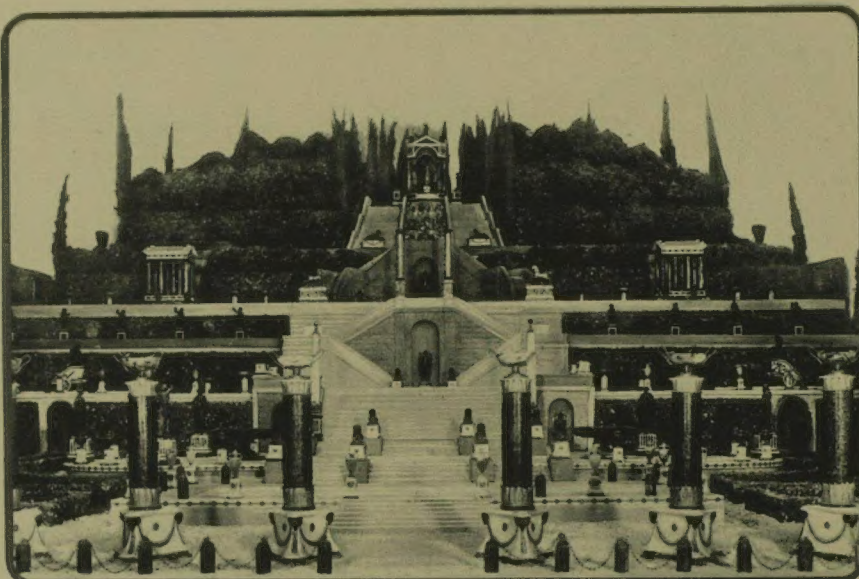
AS CULTIVATED IN THE FIFTEENTH CENTURY: A TYPICAL FLORENTINE GARDEN (IN MODEL FORM) CONCEIVED AS SITUATED NEAR CAREGGI AND FOLLOWING AVOGADRO'S DESCRIPTION OF THE "GIARDINO MEDICEO DI VIA LARGA" AT FLORENCE.



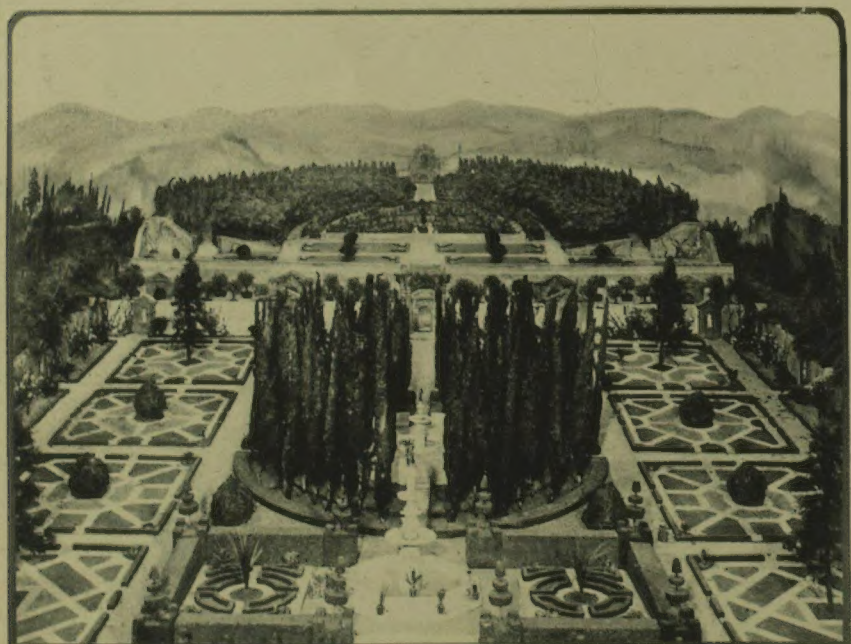
A TYPICAL TUSCAN GARDEN OF THE FOURTEENTH CENTURY—IN THE EXHIBITION AT THE PALAZZO VECCHIO, FLORENCE: A MODEL BASED ON THE DESCRIPTION BY BOCCACCIO IN HIS "DECAMPRON"; AND ON FOURTEENTH-CENTURY MINIATURES.



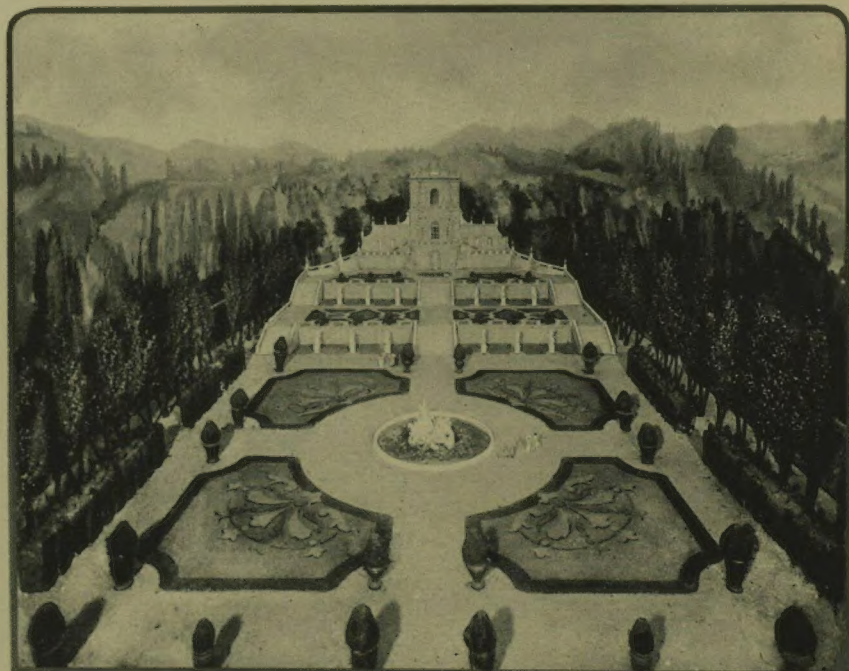
A TYPICAL GENOESE GARDEN OF THE SIXTEENTH-SEVENTEENTH CENTURY: A MODEL BASED ON THE FEATURES COMMONEST IN GARDENS ROUND GENOA, PARTICULARLY IN THOSE LAID OUT BY GALEAZZO ALESSI.



A GARDEN IN LOMBARDY LAID OUT IN THE NEO-CLASSIC STYLE: AN IMAGINARY MODEL WHICH EMBODIES MANY OF THE GORGEOUS ARCHITECTURAL FEATURES WHICH WERE FAVOURED BY "EMPIRE" TASTE.



A TYPICAL FLORENTINE GARDEN OF THE SIXTEENTH CENTURY: A MODEL INSPIRED BY THE GARDEN OF CASTELLO AS IT APPEARS IN TRIBOLO'S PICTURE, AND IN THE LIGHT OF THE DESCRIPTION GIVEN BY VASARI.



A TYPICAL PIEDMONTESE GARDEN OF THE EIGHTEENTH CENTURY: A MODEL WHICH SHOWS HOW TASTE IN PIEDMONT AND SAVOY FAVOURED A PLAN WHICH WAS BOUND UP CLOSELY WITH THE ARCHITECTURE OF THE BUILDING.

One of the most notable features of the history of Italian gardens is the part that foreign influences have played in the development of Italian horticultural taste. The French style was the first intruder; but of greater interest to English visitors to the Exhibition of Italian Gardens in the Palazzo Vecchio at Florence will be the evidence to be found there of the coming of the English landscape garden to Italy. This occurred in the eighteenth and early nineteenth centuries, when the English garden stood for something essentially romantic and pictorial, and often avoided that artificiality and coercion of nature which had been characteristic of the French and Italian styles previously in vogue. More recently the tide seems to have set in the other way, and a new phenomenon has been observable in the last thirty years. The old type of Italian garden—of course with alterations and adaptations—seems to revive again in England and America: the architects of the American Academy in Rome, we learn, have been studying

gardens through the length of Italy with a view to finding models for imitation in their own country. At the opening of the exhibition with which we are concerned, Signor Ojetti, to whom garden enthusiasts are indebted as its principal organiser, said that the idea was to revive interest in Italy in the classic Italian garden, which up to now seemed to have been studied only by English architects and writers. A remarkable attraction of the exhibition is ten plastic reconstructions, in miniature, of the most typical Italian gardens; from the Pompeian and early Tuscan to the neo-classic Lombard and romantic Neapolitan. Six of these appear in reproduction on this page. In other rooms in the Palazzo Vecchio are the villas of the houses of Medici and Savoy, and exhibits illustrating fourteenth- and fifteenth-century gardens; the Florentine, Neapolitan, Lombard, Genoese, and Venetian gardens; a room devoted to books on the subject of the Italian garden; and a show of modern artificial flowers (to which also British firms have contributed).

A GIANT CRANE STEPPING A "RECORD" MAST IN THE KING'S YACHT.



THE LONGEST MAST EVER MADE AS ONE SPAR BEING "STEPPED" IN THE KING'S RACING CUTTER "BRITANNIA":
THE LARGEST FLOATING CRANE IN PORTSMOUTH DOCKYARD HOISTING IT INTO POSITION.

The King's famous racing cutter "Britannia" (now in her thirty-eighth year) has recently been altered to the Bermuda rig, to conform to the new rules agreed between British and American yachtsmen, and to bring her into uniformity with the craft against which she will compete this season. All the big racing yachts are now Bermuda-rigged, and some of them have just had longer masts stepped in them. The "Britannia's" new mast, which measures 176 ft., is the longest ever made as one spar for a ship. It was designed by Mr. Charles Nicholson, and constructed by Messrs. Camper and Nicholson, of Gosport; but, owing to its great length, the yacht had to be towed to Portsmouth Dockyard and placed

under the largest floating crane there for the mast to be hoisted into her. This operation was carried out on May 5. The new mast is made of silver spruce, which is the only wood that combines the requisite strength and lightness. The mast is hollow, and elliptical in form. At the base its diameter is 2 ft. 3 in., and at the top about 11 inches. Its "walls" also taper, being nearly 4 inches thick at the deck level and at the top 2 inches thick. The change in her mast necessitated a new set of racing sails. One advantage of the Bermuda rig is that it can be handled by a smaller crew. As a result of the change in her canvas, the racing crew of "Britannia" will be reduced by five.



THE WORLD OF SCIENCE.



THE TUNNY.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THE agencies which determine the shapes of animals are subtle and elusive. They can, indeed, be more easily inferred than demonstrated, though some authorities seem to find themselves able to adopt a more dogmatic attitude. Nowhere is this posture of assurance more marked than among the champions of Darwin's

Theory of Natural Selection. Let none imagine, however, that I wish to belittle Darwin's work. None holds his name in greater reverence, nor can any exceed my appreciation of the profound importance of the part which natural selection has played, and is playing, in determining the survival both of plants and animals. But this is but one of many agencies. If this were more commonly recognised, our powers of penetration into the mysteries of Evolution would be immensely increased.

To-day the biologists are as a house divided against itself. Some would explain everything by "Darwinism," some by "Holism," some by "Mendelism," and so on. And they display no little ingenuity in accounting for the failure of their pet solvent when applied to facts

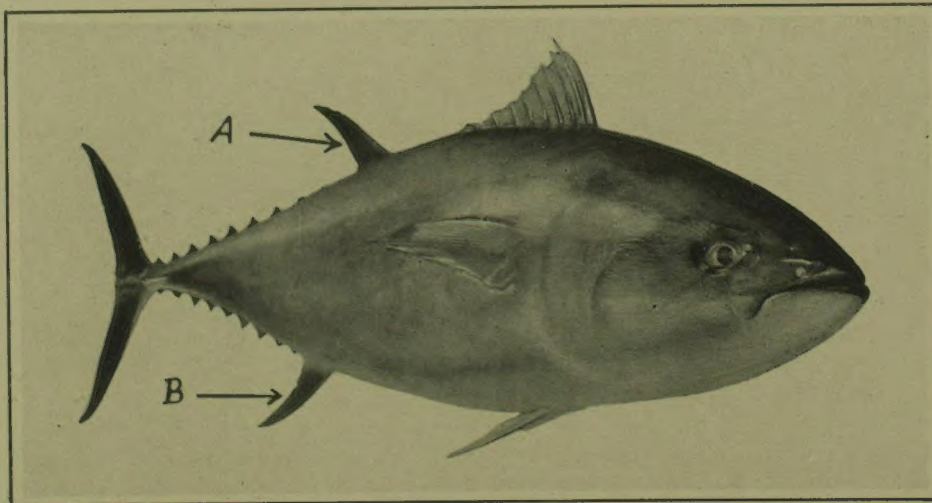
seen in that giant mackerel, the tunny (*Thynnus thynnus*), shown in Fig. 2. It may be remembered that in December 1930, in these pages, a number of wonderful pictures were shown of these great fish plunging and twisting in the water; principally illustrating the successful efforts of members of the British Sea-Anglers' Society to secure them with rod and line.

The publication of these pictures brought out the surprising fact that the tunny is no stranger to our waters. Hitherto, it would seem, they had been mistaken for dolphins; a mistake not so much due to the likeness between the two creatures as to the fact that dolphins being of somewhat common occurrence in our waters, it seemed natural to assume that any large, swiftly-moving body, more or less imperfectly seen at sea, must be that of a dolphin. Henceforth, "tunny-fishing" will probably form an annual event in the calendar of the British Sea-Anglers' year. To the angler, the tunny is a mighty fine fish, demanding both skill and courage in no small measure for its capture. Our interest begins, however, where his ceases—with the dead body. For the more carefully that body is examined, the more wonderful it becomes.

The tunny, the sail-fish, and the whale tribe provide most convincing examples of "stream-lining." In the fishes we have "stream-lining" in response to swift forward movement; and in the cetacea to vertical undulatory movements. In both types the tail is a propeller; but while in the fish the tail flukes are vertical, in the whale tribe they are horizontal, the main course through the water being upwards to the surface for air and down to the depths for food. Though the tunny, the sail-fish, and the sword-fish are alike "built for speed," they show some curious differences, as well as many striking similarities.

In one of our illustrations it will be noticed that in the tunny there are two dorsal fins, a very deep anal fin, and a large breast fin. In the sword-fish there is one very large dorsal fin just behind the head and a pair of pectoral or breast fins directly under it. In the sail-fish there is an enormous dorsal fin, extending from just behind the head half-way down the back, and, in addition to a large pair of breast fins, there is a very long pair of pelvic fins—answering to the hind-legs of land animals—on the belly, below the breast fins. These last, like the dorsal fins in both, when the body is forging its way through the water at speed, are pulled down into long grooves "scooped," as it were, out of the body, so that the fins disappear as do the blades of a pocket-knife into the handle.

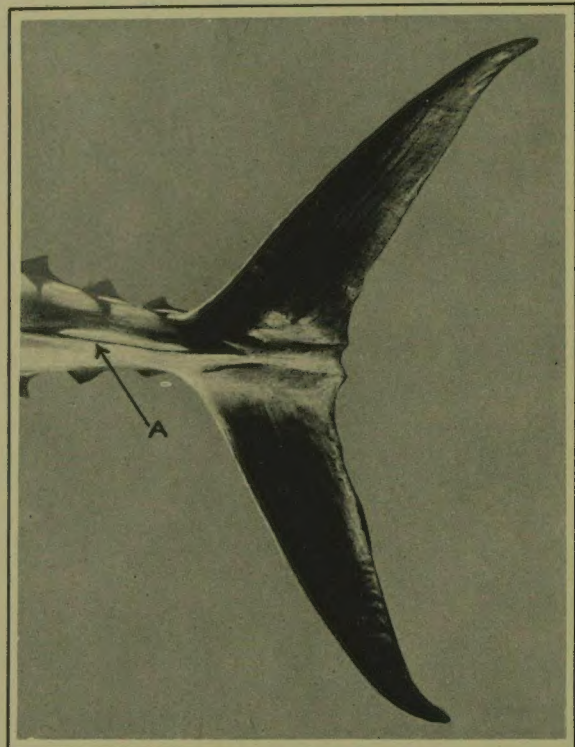
In the tunny, in like manner, the front dorsal fin is withdrawn into a groove, while the breast and pelvic fins are received into depressions in the body, so that there shall be no "drag" when a full turn of speed is needed. But the second dorsal and the anal fin remain rigidly and vertically fixed. They serve to prevent the fish being subjected to the risk of being sent spinning round and round on its long axis during some super-effort to put on more speed. Such checks are not needed in the sail-fish and the sword-fish, because their bodies are more slender. The row of finlets behind the second dorsal and the anal, like those of its near relation, the mackerel, doubtless also serve to steady the body.



2. THE RIGOROUSLY STREAM-LINED BODY OF THE TUNNY (*THYNNUS THYNNUS*), A "BIG-GAME FISH" WHICH IS NO STRANGER TO BRITISH WATERS, HAS PROVIDED EXCELLENT SPORT FOR OUR SEA-ANGLERS, AND PROMISES MORE.

The specimen illustrated here is seen slightly foreshortened, and, though the great depth of the tunny's body is well shown, its roundness is less apparent. The front dorsal fin can be drawn down into a groove, but the long second dorsal fin (A) and the anal fin (B) are rigidly fixed and serve to prevent the body being sent spinning round on its long axis during spurts of great speed. The finlets behind the second dorsal recall those of the common mackerel. The breast fin and the pair of pelvic fins fit into hollows when pressed close to the body.

The whole form of the body and the peculiarities of its fins are to be attributed to the persistent effects of the stimuli set up by the viscosity of the water as the body is driven forwards. By the shape of the body, this movement sets up two converging streams on each side of the tail, and these have brought into being a conspicuous lateral flange on each side, shown in Fig. 3. But more than this. The water driven past on either side of the flange has raised two smaller flanges, or ridges, along the tail flukes immediately behind. They form two long "gutters" divided by a low median ridge. Two similar



3. THE TAIL FLUKES OF THE TUNNY: THE CHIEF PROPELLERS OF A FISH WHICH MAY FIGHT FOR FOUR HOURS AFTER BEING HOOKED AND POSSESSES ENORMOUS LOCOMOTIVE POWER.

As in the case of the whale tribe, the tail of the tunny is its chief propeller, but while in the fish the tail flukes are vertical, in the cetacea they are set horizontally. On the tunny's tail there is, however, a horizontal flange, only the outer edge of which is apparent here (A)—which actually projects conspicuously. On the right of this can be seen a deep groove, bounded above and below by a prominent ridge—a feature developed by the stream of water which is forced down along the great fish's back and sides when it moves at speed.

flanges are formed at the base of the tail flukes in the sail-fish—and by the same stimuli.

Here, then, surely we have evidence, convincing evidence, of the oft-denied "transmission of acquired characters"? Such a mode of affecting the structure of the body has been rejected, time and again, because of an unwarranted interpretation of the term "acquired." Thus the term "acquired character" is to be used for any structure which displays a conspicuous niceness of adjustment to the impacts which, for generations untold, have persistently been concentrated on the tissues which constitute the particular structure at issue.

There is a quality of "sweet reasonableness" about this interpretation that is entirely wanting in the hypothesis that these peculiar structures have arisen by "natural selection"; that is to say, the selection of small variations "tending" to, and at last actually producing, these concentrations of structure. This implies that only those individuals, say, among the tunnies, survived in the struggle for existence which "tended" to, and at last succeeded in, developing the low median ridge at the base of the tail flukes, or the larger lateral tail flanges. In their incipient stages such variations would have been much too small to have had any survival value. As "acquired characters" they have no "value" till they become of tangible size.

1. THE HOOK USED IN TUNNY-FISHING—OF GREAT SIZE AND ATTACHED TO A STRONG WIRE: STURDY TACKLE NEEDED TO COPE WITH A MONSTER FISH WHICH MAY WEIGH AS MUCH AS 600 OR 700 LB.!

which, it should be obvious, belong, one might almost say, to another Universe of Discourse. There would be fewer unsolved problems awaiting us in the field of biology if this wider view were adopted; that is to say, if it were conceded that the factors or agencies which stimulate and control Evolution are many.

And what do we mean by "Evolution"? The phrase, for it is more than a word, is commonly interpreted as a synonym of "progress." But what is meant by "progress"? In tracing, say, the evolution of the horse, we point out that its earliest, most primitive, ancestors were five-toed; the modern horse has but one toe on each foot. If by "progress" we mean an advance to some higher and more perfect stage, then the horse has made no progress. For the one-toed horse of to-day and the five-toed horse of aeons ago alike show no more—and no less—than that they possessed the power of adjustment to the requirements of the physical conditions of their environment. What we have in mind when we speak of the "evolution" of the horse is the gradual transition it displays from a five-toed animal with low-crowned teeth to a one-toed animal with high-crowned teeth; changes which may be due to adjustments to a changing environment or to the effects of long-continued stimuli on the parts affected in a stable environment.

The tape-worm and the sea-squirt are no less certainly instances of evolution, though here the trend of development is reversed. Here, in short, there can be no question of "progress," for the tape-worm is a parasite; while the sea-squirt, as it becomes adult, degenerates, until at last it stands at a lower grade than it held in the heyday of youth. Let me now cite one or two concrete illustrations which seem to show, very decidedly, the moulding effect of the physical environment on living bodies, more especially on living bodies which, figuratively speaking, impetuously impinge on their environment. A striking example of this can be

THE LONDON "ZOO'S" NEW RURAL COLONY: WHIPSNADDE FROM THE AIR.

PHOTOGRAPHS BY AEROFILMS, LTD.



PART OF THE NEW ZOOLOGICAL PARK AT WHIPSNADDE: AN AIR VIEW SHOWING (CENTRE) AN ENCLOSURE FOR BEARS; (LOWER LEFT FOREGROUND) THE BISON ENCLOSURE; AND (UPPER LEFT, IN ANGLE OF WOODS) THE CAR PARK.



THE DOWNS AT WHIPSNADDE, NEAR DUNSTABLE, WITH CHALK EXCAVATIONS FOR ANIMALS IN THE NEW "ZOO": AN AIR VIEW AT WHIPSNADDE, ON THE BORDERS OF BEDFORDSHIRE AND HERTFORDSHIRE.

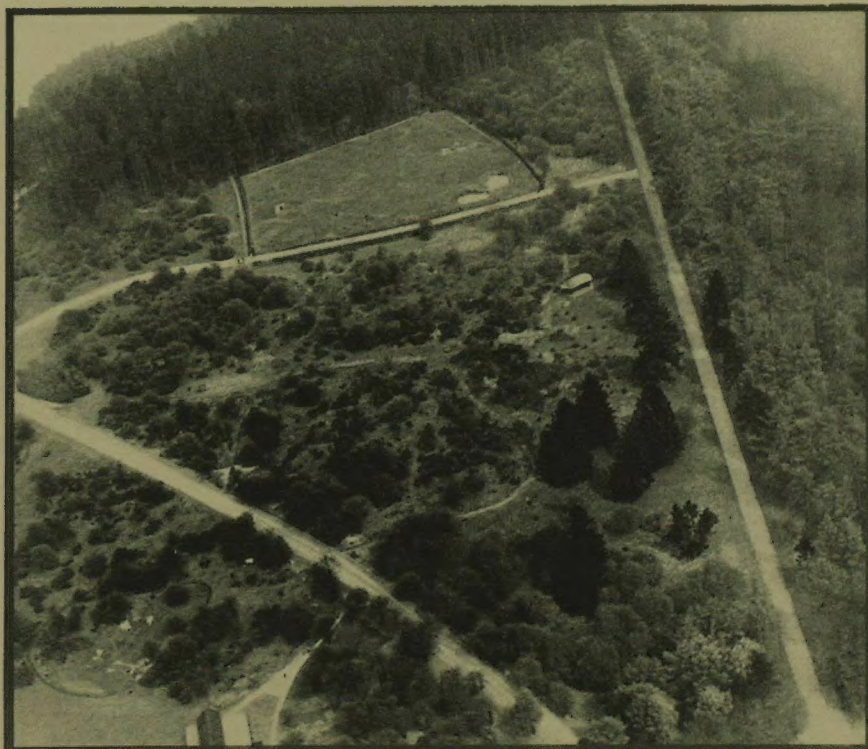
THE opening of the new rural extension of the "Zoo," at Whipsnade, on the border of Bedfordshire and Hertfordshire, has been fixed for Saturday, May 23, the day before Whit Sunday. "It is a foregone conclusion," writes Sir William Beach Thomas, "that Whipsnade will be one of the favourite resorts of Londoners. It is to be open all the week, including Sundays, till 'lighting-up time.' It is nearly ten times as big as the 'Zoo' part of Regent's Park, and, as a freehold property, will add very greatly to the strength of the Zoological Society. Above all, it will greatly help to keep the animals, especially the breeding animals, in better health, and prolong

[Continued opposite.]

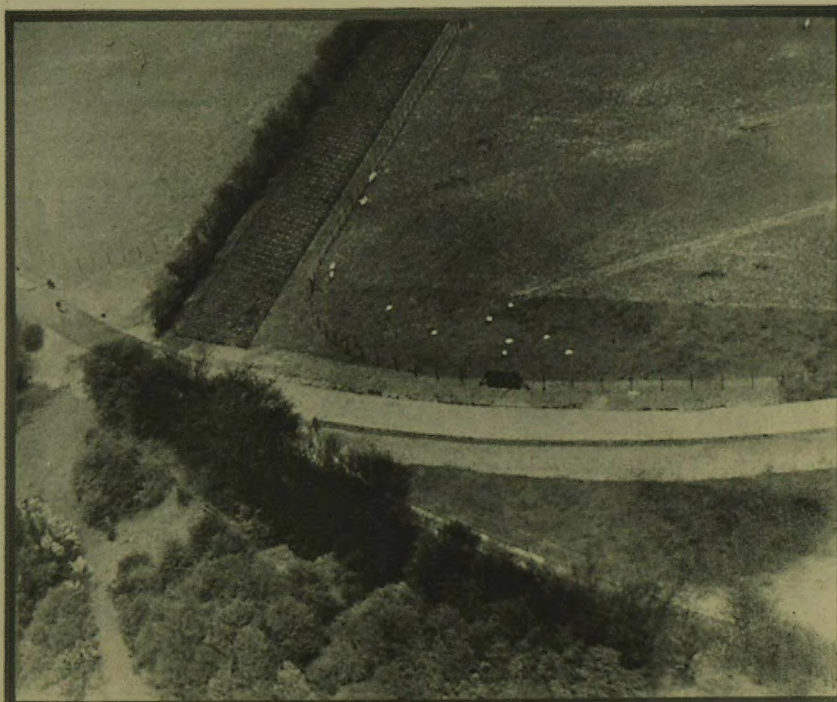


IN THE WHIPSNADDE "ZOO": (ON LEFT, FROM TOP DOWN, THIS SIDE OF TRANSVERSE ROAD) BEAR ENCLOSURE, CIRCULAR POND, AND OBLONG RESERVOIR; (LOWER RIGHT) A CHALK EXCAVATION FOR ANIMALS, AND (ABOVE IT) AN ENCLOSURE.

Continued.] their lives." The Society's Official Report states: "The more important animals already at Whipsnade are camels, llamas, zebras, eland, bison, bears, wolves, muntjac. Chinese water deer, fallow deer, blackbuck, marmots, woodchucks, wombats, Sarus cranes, rheas, pheasants, turkeys, geese and swans. Every effort is being made to preserve and improve the natural amenities of a very beautiful district. Great care is being taken to make it a sanctuary for British wild birds, and for flowers, trees, and shrubs natural to the region. The price of admission will be one shilling for adults and sixpence for each child under twelve years old."



NOT ONLY A ZOOLOGICAL PARK FOR WILD ANIMALS, BUT A SANCTUARY FOR BRITISH WILD BIRDS: AN AIR VIEW AT WHIPSNADDE, SHOWING PART OF THE BEAUTIFUL WOODS, AND AN ENCLOSURE FOR BEARS.



STRANGE ANIMALS FROM DISTANT LANDS ROAMING IN ENGLISH FIELDS: A CORNER OF THE WHIPSNADDE ZOOLOGICAL PARK, SHOWING WHITE RHEAS AND LLAMAS IN THEIR ENCLOSURE.

"A PERNICIOUS STRUCTURE," BUT "A WONDER OF THE WORLD."

BEING AN APPRECIATION OF
"OLD LONDON BRIDGE": By GORDON HOME.*

(PUBLISHED BY THE BODLEY HEAD.)

THE architect of Old London Bridge was Peter de Colechurch, chaplain of St. Mary de Colechurch, where Thomas Becket was christened. The work was begun in 1176 (according to some accounts

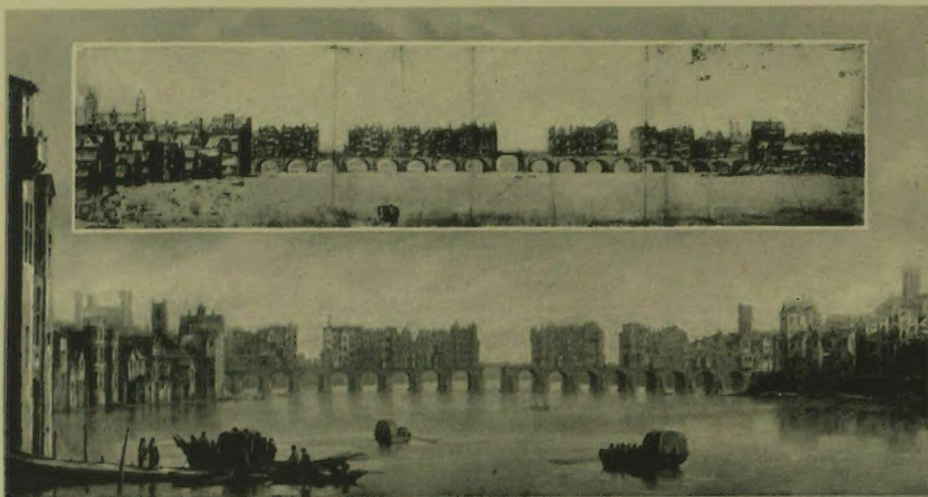
In 1305 "this man of Belial," writes the chronicler, "was condemned to a most cruel, yet most merited, death. Firstly, he was drawn at the tail of a horse through the streets of London to a very lofty gibbet,

erected for him, upon which he was hung with a halter; afterwards he was taken down half dead, embowelled, and his intestines burned by fire; lastly, his head was cut off and set upon a pole on London Bridge." The last man to suffer this disgrace was probably one William Staley, a Roman Catholic goldsmith and banker, who was executed for complicity in the Popish Plot, in 1678.

In the first part of Henry VI.'s reign, executions were so numerous that "even the swarm of folk busy about their affairs who passed daily to

In the life of the former (published over a century after his death) we read: "The next daie after his buriall, the heade being somewhat perboyled in hott water, was pricked upon a pole, and set on high upon London Bridge among the rest of the holy Carthusians heades that suffred death lately before him. And here I cannot omitt to declare unto you the miraculous sight of this head, which after it had stand up the space of xiiij daies upon the bridge could not be perceived to wast nor consume, nether for the weather, which then was verie hott, neither for the parboylinge in hott water, but grew daily fresher and fresher, so that in his life time he never looked so well; for his cheekes being bewtified with a comly redd, the face looked as though it had beholden the people passing by, and would have spoken to them, which many tooke for a miracle that Almighty God was pleased to show above the course of nature, in thus preserving the fresh and lively colour of his face, far passinge the colour he had being alive, whereby was notified to the world the innocencie and holiness of this blessed father. . . ." In consequence of the miracle the press of people on the Bridge was so great that, after fourteen days, "the Executioner commanded to throwe downe the heade, in the night time, into the river of Thames, and in place thereof was sett the head of the most blessed and constant martyr Sir Thomas More, his companion and fellowe in all his troubles."

The dead, it is to be hoped, did not feel too deeply the disgrace of having their heads set aloft upon the Drawbridge Gate. But the Bridge was also a source of great danger to the living. "There is no record of how many lives were lost during the thirty-odd years of its building, but one cannot avoid placing the figure very high. The fatalities during the seven-and-a-half years taken in erecting the existing London



OLD LONDON BRIDGE BEFORE THE FIRE OF 1632-3: A PAINTING BY CLAUDE DE JONGH AND (ABOVE) A DRAWING ATTRIBUTED TO ALEXANDER KEIRINCKX, WHICH PROBABLY PROVIDED THE BASIS FOR THAT WORK.

The painting by de Jongh is in the Victoria and Albert Museum, and is dated 1650, but the material for it must have been collected in 1627. The drawing is attributed to Alexander Keirrinckx, of Antwerp, and is dated April 18, 1627. It is noted in Major Gordon Home's book: "It is a curious fact that there is preserved in the Library of the Guildhall a very detailed drawing in pen and wash, dated the 18th April, 1627, which is almost identical with de Jongh's pictures. . . . The date of the drawing being earlier than the paintings, the inference is that de Jongh used the line drawing for his details."

Reproduced from "Old London Bridge" by Courtesy of the Author and of the Publishers, John Lane, the Bodley Head. (Crown Copyright of the de Jongh Reserved.)

in 1173) and finished in 1209, four years after Peter's death. His "design was for a bridge of nineteen pointed arches excluding an opening spanned by a drawbridge in the southern half. The combined length of piers and arches was 905 feet 10 inches. The width was 20 feet, and the road surface, at the highest part in the centre of the structure, appears to have been 31 feet 8 inches at low-water level at common neap tides. . . . At high water, at common spring tides, the surface of the river was about 16 feet higher and the clearance to the crown of the arches was reduced by that amount, leaving about eight feet beneath the lowest at the northern end and about 13 feet under those in the middle."

Old London Bridge had predecessors made of wood and constantly renewed; but the date of the first to be constructed cannot be ascertained with certainty. "That the Thames was bridged at London by the Roman army under Aulus Plautius, if no bridge had existed before, may be taken as certain, for a task of this kind was, comparatively speaking, a commonplace of Roman military routine, and it is inconceivable that an exception could have been made in this case"; but, the author adds: "In the pages of the world's written records . . . there is no allusion to a bridge at London between the second and the tenth centuries—a huge interval of about seven hundred and fifty years."

A sinister incident breaks the long silence. During the episcopate of Bishop Aethelwold, in the latter half of the tenth century, "a widow and her son were found guilty of that form of witchcraft which consists of making a small figure of the individual it is desired to harm and sticking into it pins wherever the malevolent influence is to operate." "Then," says the chronicle, "they took that woman and drowned her at London Bridge."

Thus early did the Bridge become associated with the punishment of malefactors. We neither know when the first, nor the last, traitor's head was exhibited on the Bridge; but there is written evidence of the practice having endured nearly four centuries. The first recorded victim was William Wallace.

and fro beneath the newly-built Drawbridge Gate can have scarcely bothered to ask whose head it was when they chanced to see a fresh one being placed on a vacant pole." As a rule, no doubt, the heads served as a warning to intending traitors: but not always. The heads of Bishop Fisher and Sir Thomas More (executed in 1535) aroused a great deal of public interest, apparently not unmingled with respect and awe.



OLD LONDON BRIDGE IN 1751: A VIEW FROM THE SOUTH-EAST; SHOWING, ON THE RIGHT, THE NEW BLOCK OF HOUSES DESIGNED BY GEORGE DANCE, THE ELDER, IN 1745. From "Old London Bridge," in which it is reproduced, by Permission, from the Painting by Samuel Scott, in the Possession of the Earl of Rosebery.

Bridge numbered forty, and, as the old one took nearly five times as long, the death-roll may easily have been as many as two hundred. If the impetuous race of water between the piers of the mediæval bridge is taken into account, the deaths by drowning may have been at a higher rate than during the building of the modern one."

Shooting the bridge was a decidedly perilous undertaking, and many people preferred to avoid it, Cardinal Wolsey and Dr. Johnson among them. "As the records become more full," says Mr. Gordon Home, "so do the notices of accidents and fatalities increase in number." In 1641 Henrietta Maria's barge, passing through the Bridge, collided with a log and was upset. Mrs. Kirk, a Lady of the Bedchamber, was drowned.

The Bridge was not only dangerous to boats going under it, it was also perilous to passengers crossing it. Queen Elizabeth only went over it once between 1558 and 1579. There was so little space to spare that when cattle were driven across pedestrians were sometimes crushed to death. "In 1734 appears this entry: 'Gave a man that was hurt at the Church corner 2s.,' and on April 27, 1736, we find that five shillings was paid to R. Ward to get Anne Tully into the Hospital having broke her leg on the Bridge. . . . An outlay of three shillings was required to pay two porters 'for carrying the woman home that went to drown herself.'"

The Bridge could hardly be held responsible for this last item of expense. But it was a growing



OLD LONDON BRIDGE AS REPRESENTED ON A STONE PANEL DATED 1617: A HOUSE SIGN WHICH WAS AT ONE TIME INSERTED IN THE FRONT OF A BUILDING AT DORDRECHT.

This sculpture, which is heavily whitewashed, is now preserved in the Groothoofds Poort at Dordrecht.—(Reproduced from "Old London Bridge" by Courtesy of the Author and of the Publisher, John Lane, the Bodley Head.)

* "Old London Bridge." By Gordon Home. (The Bodley Head; Illustrated; 31s. 6d.)

THE FRENCH "WEMBLEY" FROM THE AIR: ANGKOR VAT AND WEST AFRICA.



A WORLD-FAMOUS MONUMENT OF CAMBODIA REPRODUCED AS A PAVILION AT THE INTERNATIONAL COLONIAL EXHIBITION RECENTLY OPENED IN PARIS: AN AIR VIEW SHOWING THE MAGNIFICENT REPLICA OF THE GREAT TEMPLE OF ANGKOR VAT, A WONDER BUILDING OF THE EAST.

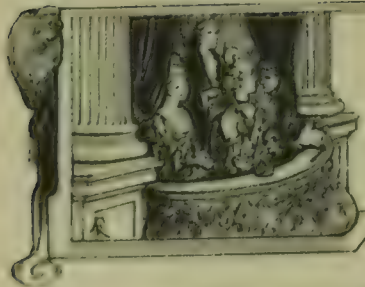
THE International Colonial Exhibition at Vincennes, near Paris, was opened on May 6 by the President, M. Doumergue, who drove in procession along the avenue, accompanied by Marshal Lyautey, the Commissioner-General and organiser of the exhibition, escorted by Colonial troops. The uniforms of the soldiers and costumes of natives from French colonies made a brilliant mass of colour. At the replica of the Angkor Vat, that wondrous temple in Cambodia, the Emperor of Annam was the centre of a group of nobles, and above them was assembled a party of Indo-Chinese dancing girls. On the red walls of the African village were gathered a number of negresses clad in blue. The actual opening ceremony took place in the amphitheatre of the permanent Colonial Museum. Marshal Lyautey said in the course of his speech

that the great lesson of the exhibition, he hoped, would be unity—between races, between peoples established by French civilisation, and between Frenchmen themselves. He expressed the belief that the future of France lay oversea. The



TYPICAL ARCHITECTURE OF FRENCH WEST AFRICA: AN AIR VIEW OF THE PICTURESQUE PAVILION BUILT TO REPRESENT THAT SECTION OF THE GREAT COLONIAL EXHIBITION IN PARIS, LATELY OPENED BY PRESIDENT DOUMERGUE.

Minister of the Colonies, M. Paul Reynaud, described the exhibition as an expression of gratitude to the Colonies which helped the Mother Country in the hour of danger. France, he declared, could now speak for 100,000,000 souls.



The World of the Theatre.



THE FUNCTION OF DRAMATIC ART.—THE PLAYS OF JOHN VAN DRUTEN.

WHEN Aristotle in the "Poetics" declared that all dramas, whether epic, tragic, or comic, if looked upon as a whole, were imitations, he discerned a truth which requires amplification. For though drama, since its sphere in life must of necessity imitate it, else it would lie beyond our recognition, the imitation is always informed with a purpose. Drama, considered as an art, seeks to create its author's vision and persuade us into its acceptance. It does not bludgeon us with argument, nor assault our emotions, for both would arouse our resentment. Its first function is to empty us of all preoccupations, to still the mind, and then to fill it with its own energy. This, of course, is true of all the arts, but drama finds it the most difficult to achieve. And why? Because, unlike painting or architecture, it is strictly governed by two factors—the time limit and the human element. The time limit imposes the discipline of technique. The playwright who has only the three-hour traffic of the stage in which to establish his impression ignores the disciplines, the forms, the manner which is the out-crop of experience, at his peril. This shell, it is true, is constantly subject to modification; the rebels, again and again, kick violently against its tyrannies; but no change holds good unless it proves to be the inevitable consequence of the urging spirit in the drama itself. The human element is represented in the producer, the players, and the aggregation of persons employed in providing the setting. Let one of these fail, and the drama's movement is arrested. Immediately we become self-aware and critical, detached spectators looking through our own personal idiosyncratic vision.

Everyone in the theatre must, at some rare time or other, have felt the fictitious life on the stage suddenly become real. It is then suspense is created, and then the artist has succeeded in obliterating our personal predilections, subduing us to his theme. If at that time he can impregnate the suspense with significance, then the imitation reveals something far more than the external representation. We are more than interested; we are absorbed, hypnotised, swept away by a tidal force which runs apart from the stage action. We are not convinced—we are converted; we are not onlookers, but one with the personages on the stage. Intellect and emotion have fused an imaginative sympathy, which, again, has released an enveloping movement that carries us beyond our narrow selves. Illusion has been created, and illusion is the target of all art.

This is something far different from the tricks of stage-craft which seek to cheat us. The story told by such methods is exhausted when it is finished. It has no interests when its superficial surprises have been discovered. The bandbox playwrights, by their skilful use of the stage's resources, can keep us interested till curtain-fall, and they have no higher aim. Such plays may be exciting, as a dog-fight is exciting, but they are not drama. They may provide good entertainment, which is perfectly legitimate, but they have no other rewards. The playwright who insists on the exercise of the individual intelligence, and secures his interest by challenging our minds, will succeed in giving exciting dialogue and provoking stimulating irritation. But will he achieve drama? No. Because by his method he detaches himself from us, and, further, he isolates us in the audience. The plays of Shaw have this hard illumination and they never fail to engage the mind. Aldous Huxley's brilliant essay, "The World of Light," abounds in thoughtful argument and profoundly interesting analyses. Its fierce light is penetrating, and our admiration is whole-hearted, but we are never aware of that mysterious illusion, which I can

no more define than life or love. The mind is not stilled, but agitated. The spiritual world is observed, not felt.

Of course, no audience is completely illuded in the theatre. We know the play is only an imitation and the people on the stage only actors. The excited woman at the back of the gallery who shouts to warn

difficulty in creating it, for the function of dramatic art can only be fulfilled by a harmonious unity of all engaged in its presentation. Once attained, however, it has a potency in the soul of man no other art can equal.

No interpretation is possible unless the play holds the substance within itself. It is impossible to analyse the synthesis which is drama, because there must be that which escapes definition. Character must be in the round, so that we can know it. Cordelia makes but a short appearance in "Lear," but the portrait is complete. Dialogue must have the semblance of inevitability. You can transfer the speeches of a comedy by Wilde without affecting the character, but you could not put the words of Hilda Wangel in "The Master Builder" into any other mouth. Action must have its own volition and not be sensibly controlled. The play must grow of itself, and its life must spring from its own roots. Then the imitation will wear the semblance of Truth.

It is because Mr. John van Druten is not a mere photographic realist, though he works within the dimensions of four walls, that I salute him. This young dramatist has that rare power of giving significance to everyday happenings, of drawing his characters with perfection of observation and understanding, and of making his dialogue spontaneous and valid. Here is no exploitation of stage devices, though none knows better how to shape a play. His craftsmanship is brilliant, and this was specially demonstrated

in his adaptation of Miss Rebecca West's fine novel, "The Return of the Soldier." So ably did he handle the intractable forms of the novel that he almost persuaded me into accepting, without reservations, the play. It was there, though less evident, in "Young Woodley." It gives form to "Diversion" and pressure to "After All"; and in "London Wall" it is so completely fitted to its purpose that we cannot think of the play in the arbitrary sections of three acts, but as a unity—and it is as a whole that a work of art impresses itself.

Technique is the means, the craftsmanship, which allows him to say what he has to say without blundering. If he does not always persuade us, it is because he is prone to be over-interested in minutiae, and sometimes, as in "Chance Acquaintance" and "Diversion," strains at probability. But his work glows with passion, with humour, which is the hither-side of pathos, and with sympathetic understanding. His characters live and have their own being. Their vitality is such that acting loses the name of acting. Was it not so in "Young Woodley," with Miss Kathleen O'Regan and Mr. Frank Lawton? Is it not so to-day in "After All," with Miss Lilian Braithwaite and Miss Madeleine Carroll; and in "London Wall," with Miss Marie Ney and Miss Heather Angel? Major or minor, all these people of the plays have the integrity of life.

Mr. Van Druten does not indulge in manufactured plots, with their devised situations, but takes a piece of familiar life and imitates it, in the Aristotelean sense, so that he may illumine it. He does not excite interest in a story for a story's sake. "After All" is simplicity itself in its tale of family life, and "London Wall" has a narrative that would sound hackneyed if retold. He aims at, and hits, a better target—the comedy and tragedy of life itself. So sure is his touch, so unerring his direction, so urgent and convincing his portraiture, that triviality is routed. We are held by the beauty and truth of it all. Mr. van Druten goes from strength to strength—a born dramatist with an artist's vision and a creator's power to give that vision compelling life—G. F. H.



"LONDON WALL," AT THE DUKE OF YORK'S: A SCENE IN MR. JOHN VAN DRUTEN'S REALISTIC NEW PLAY, WHICH HAS AS ITS THEME THE AFFAIRS OF A SOLICITOR'S OFFICE AND THE PRIVATE LIVES OF THE TYPISTS EMPLOYED THEREIN.

Here the eccentric client who is always altering her will (Miss Katie Johnson, left) is seen chatting to the suburban "Don Juan" (Mr. Henry Mollison), Miss Milligan, the youngest typist (Miss Heather Angel), and the eldest typist, Miss Janus (Miss Marie Ney, seated, right).

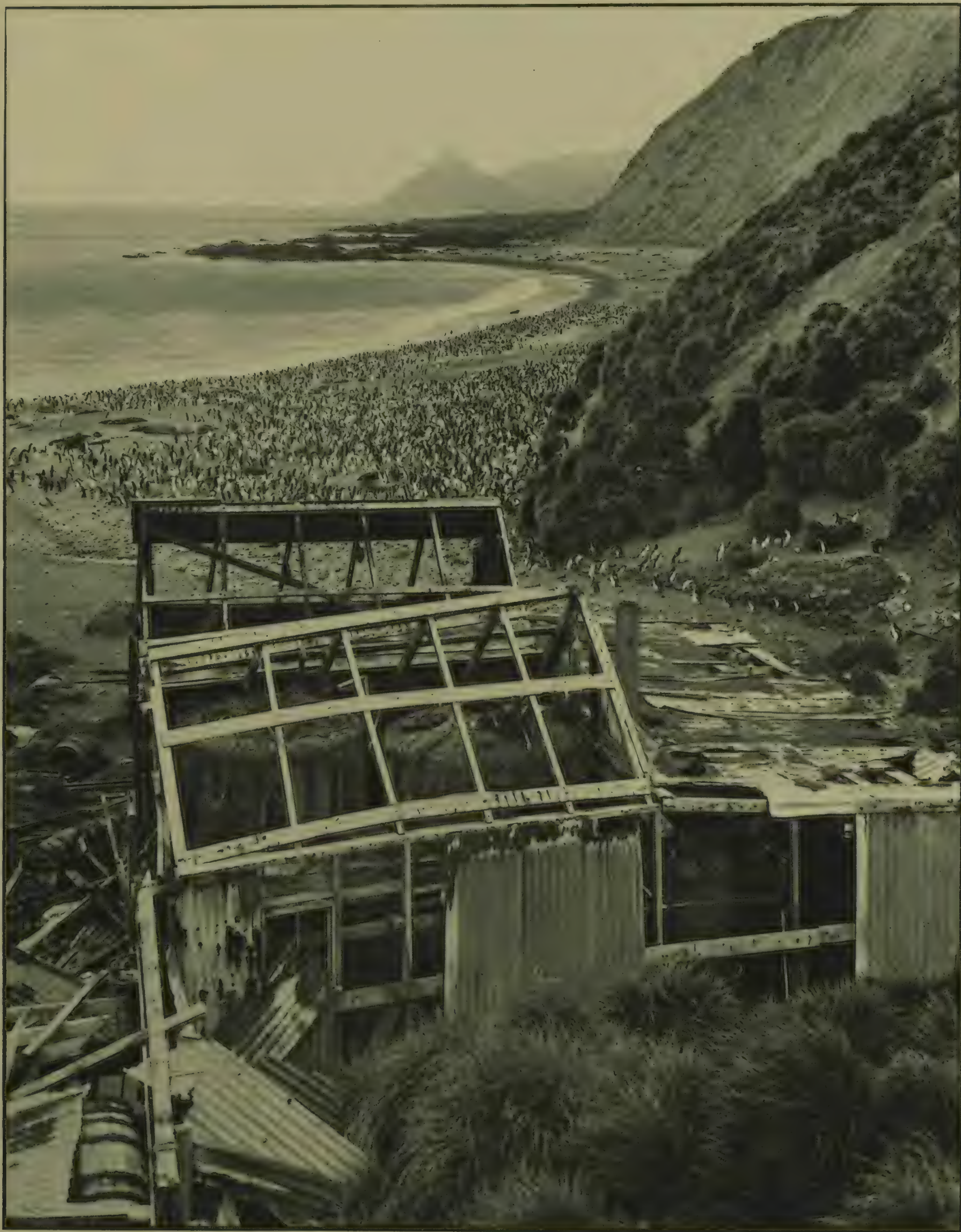
the hero of the villain's approach is as deluded as Sir Roger was when he interrupted the performance of "The Distress Mother." Thus we see the supreme



IN "LONDON WALL": MISS JANUS (MISS MARIE NEY), THE EFFICIENT TYPIST OF THIRTY-FIVE, GIVES THE YOUNG SHIPPING CLERK (MR. FRANK LAWTON) ADVICE ON HIS LOVE FOR MISS MILLIGAN, THE YOUNGEST TYPIST IN THE CITY OFFICE WHICH IS THE SETTING OF THE PLAY.

IRONY! PENGUINS "PROTECTED" WHERE FORMERLY THEY WERE BOILED.

PHOTOGRAPH BY CAPTAIN FRANK HURLEY. WORLD COPYRIGHT RESERVED BY THE B.A.N.Z. EXPEDITION. REPRODUCTION IN WHOLE OR IN PART FORBIDDEN.



SANCTUARY FOR PENGUINS BESIDE THE RUINS OF A PENGUIN-OIL FACTORY: A CASE OF POETIC JUSTICE ON MACQUARIE ISLAND, IN THE SUB-ANTARCTIC REGIONS.

This very interesting photograph, which bears the title "Ruin and Regeneration, Macquarie Island," represents a remarkable instance of unpremeditated irony brought about by the sequence of events. A descriptive note upon it says: "In the foreground stand the ruins of a factory once devoted to boiling down penguins for oil. Since the island was made a sanctuary by the Commonwealth Government, the depleted penguin life is slowly on the increase." Macquarie Island is

the natural home of millions of penguins and sea-birds. In this factory hundreds of thousands of penguins were formerly sacrificed every year for the production of oil. Now, as our illustration shows, they swarm on the neighbouring beaches unmolested, while the machinery once used for their destruction rots in decay. This photograph, like those on pages 824 and 825, was taken during the British Australian New Zealand Antarctic Research Expedition, under Sir Douglas Mawson.

THE BIRD IN "DRESS CLOTHES": PENGUINS IN THEIR NATIVE

PHOTOGRAPHS BY CAPTAIN FRANK HURLEY. WORLD COPYRIGHT RESERVED BY



"CHILL BUT CHEERY: SOME OF THE INHABITANTS OF MACQUARIE ISLAND (SUB-ANTARCTICA) ENJOY THE MORNING DIP DESPITE THE FREEZING SEAS AND THE WIND."



"A DISTINGUISHED 'MOVIE STAR' VISITS THE SOUTH POLAR REGIONS: THE WORLD-FAMOUS RODENT DOFFING HIS BOWLER TO AN ANTARCTIC RIVAL COMÉDIAN."

THAT quaintest and most amusing of birds, the penguin of the Antarctic and Sub-Antarctic regions, has never been more delightfully illustrated than in these photographs, taken by Captain Frank Hurley, the official photographer of the British Australian and New Zealand Antarctic Research Expedition under Sir Douglas Mawson, which recently arrived back in Australian waters from its last voyage to the South. As explained in our note to another illustration of the same series, on page 823, showing a disused factory for extracting oil from boiled penguins on Macquarie Island, the Commonwealth Government of Australia has now made the island a sanctuary for these and other sea-birds that breed there. From a "charities" the place has thus been converted into a haven of refuge for these interesting creatures. Most of Captain Hurley's penguin photographs were taken there, and we give the titles of those

(Continued on right.)

HAUNTS, AND THEIR REACTIONS TO HUMAN ENTERTAINMENT.

THE B.A.N.Z. EXPEDITION. REPRODUCTION IN WHOLE OR IN PART FORBIDDEN.



"THEIR DAY OUT: A HOLIDAY GATHERING OF ROYAL PENGUINS ON THE NUGGETS BEACH—THE 'DEAUVILLE' OF SUB-ANTARCTICA—AT MACQUARIE ISLAND."

Continued.) reproduced above in his own words. The means by which he brought about the interview between Mickey Mouse, and a penguin "film comedian" must be left to the imagination of our readers. As to whether Mickey Mouse is accurately described as a rodent we offer no opinion. Regarding the upper right photograph, Capt. Hurley says: "Nuggets Beach is the 'Deauville' of Sub-Antarctica." On March 19 the B.A.N.Z. Expedition's ship, "Discovery," reached Hobart on the way back to Melbourne. Sir Douglas Mawson ascribed their early return to a shortage of coal. He said that new land had been discovered and a great deal of scientific data obtained, including some on the movement of the Magnetic Pole, which since their last visit had shifted 100 miles to the North-West. The new territories were named Princess Elizabeth Land and McRobertson Land. Here the Union Jack was hoisted and the National Anthem sung, after the reading of an official proclamation.



"TELLING IT TO THE PENGUINS: FLYING-OFFICER DOUGLAS SERENADING THE ANTARCTIC FLAPPERS WITH THE LATEST BROADWAY MELODY ON A GRAMOPHONE."

THE OLDEST MONUMENTAL STATUES IN THE WORLD.

IN sending us further illustrations of his great archaeological discoveries in Upper Mesopotamia, Baron Max von Oppenheim states that these photographs have never before been published, having been delayed till the completion of his studies, to be treated in book form this year. The objects found are in the Tell Halaf Museum at Berlin. They are, he says, even more important than those found at Tell Halaf. Describing them, he writes: "In 'The Illustrated London News' of October 25 and November 1, 1930, details were given of my successful excavations in Tell Halaf, the oldest sub-Aryan Hittite capital in Upper Mesopotamia. During my first big excavation season, in 1913, radiating from Tell Halaf to remote outlying country, I made a further epoch-making discovery. While riding along a small mountain ridge, the Jebel el Beda, amid the wilderness, about forty-three miles south of Tell Halaf, to take geographical survey photographs, I came across gigantic basalt blocks, remains of stone images, with faces shaped like bird-beaks and clad in flounced skirts, of the most archaic character. I kept

[Continued below.]



FIG. 1. A TYPE OF MONUMENTAL SCHEME DERIVED FROM JEBEL ET BEDA: A MUCH LATER SITE IN THE SAME REGION WITH STATUES ARRANGED ON A SIMILAR PLAN: THE NEMRUD DAGH, ABOUT 56 MILES NORTH OF URFA; SHOWING THE WEST TERRACE (LEFT) AND THE EAST TERRACE (RIGHT) SEEN ALSO ABOVE IN SECTIONAL VIEWS.

[Continued.]

the matter secret, being then unable to follow it up. Not until 1927 and 1929 were the images conveyed to safety and Jebel el Beda systematically investigated. The excavation was exceedingly difficult owing to conditions of water, transport, and safety. One of my own collaborators was killed by marauding Bedouins. There were found on Jebel el Beda: (1) a flounced-skirted statue in the round, in three pieces; (2) an intact gigantic double stele, in three pieces, the lowest of which had been dragged to a Roman castle on the southern foot of Jebel el Beda; (3) the central piece of another double stele; (4) a small remnant of a fourth piece of sculpture, doubtless belonging to another double stele. No contemporary ruins were discovered, but only fire-stone implements and potsherds corresponding to the lowest strata of the variegated pottery period of Tell Halaf. The remains of a small Roman town, however, were found on the Jebel el Beda. The statue in the round (Figs. 2 and 3) represents a bearded man, dressed in a coat with flounced skirt, and flounces also covering the left shoulder. The object in his left hand is unrecognisable. In his right is a cudgel upright. Unfortunately the details of the head are lost. The intact double stele (Figs. 4 and 7) exhibits on both sides, in high relief, a god striding towards the left, with a face like a pronounced bird-beak; beneath the enormous pointed nose are thick lips, a receding chin, and a beard. On the head is a cap. In the right hand is a cudgel directed downwards; the left hand is clenched. His coat is 'flounced' by long pieces of material apparently sewn on the underlying cloth. Here, too, the left shoulder is covered. The god is shown standing on a base, borne by two men of smaller size striding one behind the other, with uplifted hands. The man behind carries an axe. Of the second and apparently larger double stele only a piece from the centre is preserved. Here a god of exactly similar form is standing on an ox. The lower part of the large male figure, in flounced coat, with the handle of the cudgel resting on the ox's horn, appears on both sides of the torso. The parts preserved of the intact double stele were 3.45 metres (over 10 ft.) high and 0.90 metres wide; those of the round statue 2.42 metres (over 7 ft.) high and 0.80 metres wide. These stone images were originally even larger towards the base. They now terminate at the point where 'pins' were inserted so as to keep them erect. These pins had been broken off. The figure on the stele torso was the principal god, Teschup, god of rain and weather, represented on the ox sacred to him, just as is generally found in the sub-Aryan Hittite area and particularly on Tell Halaf. The figure on

[Continued above.]

A GREAT DISCOVERY IN MESOPOTAMIA.

[Continued.]

the intact stele is that of the sun god. The motive is the same as on the Hittite procession of the gods of Jazylykaja, near Boghazköi—that of the sun god celebrating his marriage. The small fragment of flounced work of the third stele probably belonged to a goddess, shown on a third double stele, no doubt standing above a lion. The top of the Jebel el Beda had a platform 20 metres long and 15 metres wide. On this, to the west, in a straight line north to south, were three holes, one towards the west and two others towards the east. These pits had been subsequently enlarged and used for graves, probably in the post-Roman, pre-Islamic period. The stone images were undoubtedly set up with 'pins' in grave holes on top of the Ras et Tell, and the double steles undoubtedly in the three grave holes to north and south, so that one sculptured side faced east and the other west. The large stele with the principal god, Teschup, was probably in the middle hole, flanked by the steles with the sun god and the goddess. The statue with the flounced skirt was probably opposite Teschup. These images probably commemorate the king who

[Continued opposite.]



FIG. 2. ONE OF THE OLDEST MONUMENTAL IMAGES IN THE WORLD: A STATUE OF A MAN IN A FLOUNCED SKIRT, FOUND AT JEBEL ET BEDA, DATING FROM THE 4TH MILLENNIUM B.C.



FIG. 3. FOR COMPARISON WITH THE COLOSSAL FIGURE OF A GOD FROM TELL HALAF (FIG. 6, OPPOSITE PAGE): A PROFILE VIEW OF THE STATUE FOUND AT JEBEL ET BEDA (FIG. 2).

IMAGES SAID TO DATE TO THE 4TH MILLENNIUM B.C.



FIG. 4. A WONDERFUL DOUBLE STELE, SCULPTURED ON BOTH SIDES, FROM JEBELET EL BEDA: ONE SIDE OF THE PILLAR, WITH RELIEFS OF A SUN GOD, ANALOGOUS TO THE OLDEST SUMERIAN SCULPTURE, ABOVE TWO SMALLER FIGURES.

Continued.
erected the statues. The two other holes east and west no doubt contained other statues in the round with worshippers (see Fig. 5). The missing figures and fragments were doubtless broken up by the Romans and used for building. We found the lowermost part of the uninjured double stele in a Roman camp at Ain el Beda, at the southern foot of Jebel el Beda. Near the statues were a number of large, long limestone slabs and flattened stones. These, I believe, were used for fixing the sculptures set up in the graves and for paving a platform on the crest. Here, unquestionably, was a place of worship, erected by a king reigning at Tell Halaf in the country round the source of the Chabur (a tributary of the Euphrates). The method of erection is the original form of a much later monument in the same region, on the Nemrud-Dagh, 90 kilometres (about fifty-six miles) north of Urfa (Fig. 1). Here, separated by the tumulus of Antiochus (who died about 36 B.C.) is a row of statues on two terraces, representing Zeus (Teschup), the Kommagene (a goddess), and Helios (the sun god), also approximately north to south, looking first east and secondly west. These are followed by King Antiochus and his son, Herakles (successor of Gilgamesh, whom we often met on Tell Halaf). The images of Jebel el Beda are the oldest monumental stone images in the world. The flounced skirts and bird-beak faces exhibit analogies to the most archaic Sumerian sculptures. But while we only know

[Continued opposite.]

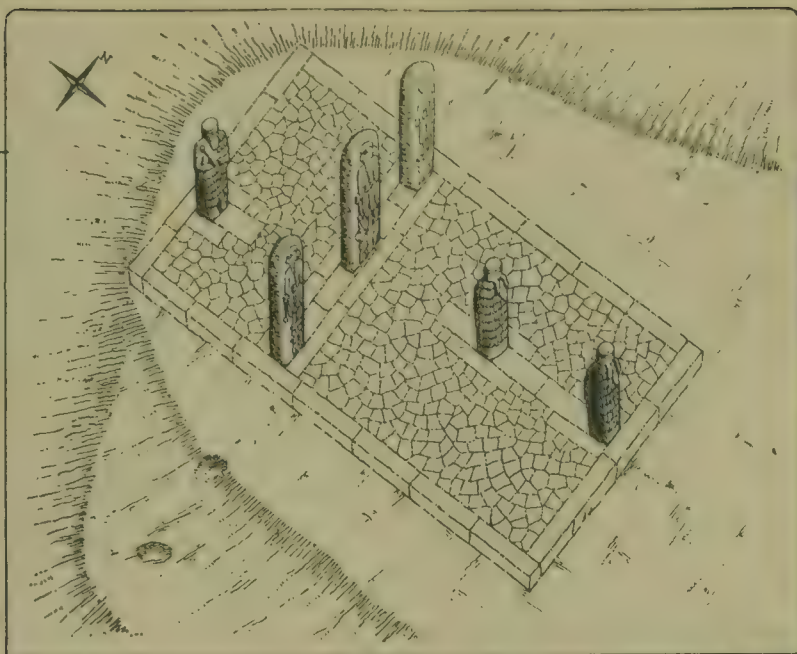


FIG. 5. THE PROBABLE ORIGINAL POSITION OF THE STONE IMAGES FOUND ON THE JEBELET EL BEDA: A RECONSTRUCTION DRAWING.



FIG. 6. FOR COMPARISON WITH THE PROFILE VIEW OF THE STATUE FOUND AT JEBELET EL BEDA (FIG. 3): A COLOSSAL FIGURE OF A GOD FROM TELL HALAF.

THE OPEN-AIR TEMPLE OF JEBELET EL BEDA.



FIG. 7. THE BACK VIEW OF THE DOUBLE STELE (SEEN IN FIG. 4) DISCOVERED AT JEBELET EL BEDA: THE OTHER SIDE OF THE PILLAR, SHOWING, AT THE TOP, PART OF A SIMILAR ARCHAIC RELIEF WHICH REPRESENTS A SUN GOD.

Continued.
these features in Sumer and Elam hitherto on cylinders or small statuettes, we find them here in these amazingly gigantic stone images. The bird-beak faces of our giant steles are exactly the same as the female terracotta statuettes discovered by the English-American Expedition under Mr. C. Leonard Woolley at Ur, in the lowest stratum beneath the Sumerian (see 'The Illustrated London News' of March 1, 1930). This type of face was, therefore, in southern Mesopotamia, a racial feature of the very oldest original stratum and not of the Sumerian. The enormous noses of the sub-Aryan Hittite people correspond far more to these than the Sumerian faces. Apart from the flounced skirts, the Jebel el Beda stone images are purely sub-Aryan, in their gigantic dimensions and, in particular, the motives on the double steles (the gods standing above animals or human beings). The Tell Halaf figures are more recent, but perhaps only by a few centuries. The giant gods of the Temple Palace on Tell Halaf bear a very close resemblance to the statue in the round with the flounced skirt. The Jebel el Beda images undoubtedly belong to the fourth millennium before Christ. As a result of the excavations at Jebel el Beda and on Tell Halaf, the sub-Aryan Hittite culture must be regarded as the third factor deeply rooted in the soil, and of equal age, in the ancient history of the Near East, with the Egyptian and Sumerian-Babylonian civilisation, and dating back to the fourth millennium before Christ."

"THE CHILDREN'S BIRDS": SONGSTER CRICKETS OF ASCENSION DAY.



THE ASCENSION DAY FESTIVAL OF THE CRICKETS, AT FLORENCE: A CHILD "FANCIER" ABSORBED IN AN EXAMINATION OF HER INSECT-SONGSTER HER "BIRD"—IN ITS BRIGHTLY COLOURED CAGE.

THE Festival of the Crickets ("Festa del Grillo") is observed on Ascension Day in Florence, where the appearance of the adult crickets is fancifully held to be symbolical of the Ascension. On this occasion (May 14 this year) Florentine families repair to the parks at an early hour, there to breakfast in the open. Some, it may be, will collect crickets for themselves; but, more probably, they will prefer to buy them, confined in attractive, brightly coloured little cages, as offered by many itinerant vendors. In any case, the crickets are taken home and kept alive, to sing on the hearth and thus, it is said, to

[Continued below.]



TAKING HOME A CRICKET TO SING ON THE HEARTH AND BRING GOOD LUCK TO THE HOUSEHOLD: A LITTLE FLORENTINE WITH HER GAILY-CAGED "CHILDREN'S BIRD."



"BABY" AMONG THE "CHILDREN'S BIRDS" ON ASCENSION DAY IN FLORENCE: A CRITICAL LITTLE PURCHASER INSPECTING CAGES HOLDING SONGSTER CRICKETS.

[Continued.]

bring good luck to the household. Our illustrations suggest at least one reason why this quaint festival has survived amid the hustle and hurry of our matter-of-fact age—it appeals, above all, to the children, for whom, naturally enough, the insect songsters exercise a powerful attraction. Indeed, the Ascensiontide crickets are known in Florence as "the children's birds." It is interesting here to draw a comparison between this ancient Florentine custom and the Chinese cult of crickets, which also involves the making of ingenious little cages for the insects; and it should be noted further that the Chinese breed crickets for



A VENDOR OF CRICKETS WITH HIS GAILY DECORATED STAND OF PAINTED CAGES FOR THE GOOD-LUCK-BRINGERS: WARES FOR THE ASCENSION DAY "FESTIVAL OF THE CRICKETS," FOR THE OBSERVANCE OF WHICH THE FLORENTINES REPAIR TO THE PARKS AND COLLECT "CHILDREN'S BIRDS" FOR THEMSELVES OR PURCHASE THEM READY-CAUGHT AND "HOUSED."

fighting—as was described in an extremely interesting article (by Dr. Berthold Laufer, Curator of Anthropology at the Field Museum of Natural History at Chicago) which we published in 1928. In this the author dealt with the Chinese cricket cult in many of its phases, mentioning, among other things, the thousands of dollars wagered on champion crickets, the exquisite craftsmanship bestowed on little cages and minute feeding-bowls, and special "ticklers" for rousing the insects to fight or to sing. The Japanese, also, by his account, are fond of keeping crickets as pets; and the following of this custom in a land which has been aptly called "the paradise of children" brings us back to the spirit of the quaint Florentine festival we illustrate.

A DISASTER THAT PROVIDED A SPECTACLE FOR 150,000! THE "MALABAR."



THE BRITISH MOTOR-VESSEL "MALABAR" EIGHT HOURS AFTER SHE HAD GROUNDED: THE SHIP ON THE REEF NEAR MIRANDA POINT, LONG BAY, NEAR SYDNEY.



THE "MALABAR" TWENTY-SIX HOURS AFTER SHE HAD GROUNDED: THE SHIP BROKEN INTO SECTIONS BY THE WAVES—A TRAGIC SIGHT WITNESSED BY A DENSE CROWD OF CURIOUS ONLOOKERS WHO ATTRACTED A "CAMP-FOLLOWING" OF ENTERTAINERS!

The British motor-vessel "Malabar," a ship of 4582 tons gross, which was built in 1925 and was insured for about £190,000, grounded on a reef some three hundred yards from Miranda Point, on the northern side of Long Bay, near Sydney, shortly before seven o'clock on the morning of April 2. She was bound from Melbourne to Darwin and Singapore, *via* Sydney. There was a heavy fog along the coast at the time. It was recognised immediately that the position was critical, but there was no panic: the passengers took to the boats without mishap, and were towed to a safe landing by the motor craft of local

fishermen. Soon afterwards it was thought wise that most of the crew should leave; and four hours after the stranding the "Malabar" was abandoned. By the early hours of the Friday, terrific waves, rolling in from the south-east, had broken the ship into three sections. Many hastened to the scene on the day of the disaster; but it was on the Friday that the sightseers were in embarrassing numbers—at least 150,000—and were accompanied by enterprising sandwich-sellers, photographers and entertainers who included a banjoist and, wonderful to relate, a professional snake-charmer!

WAR: THE REBELLION IN MADEIRA.

3

PEACE: VARIOUS NOTABLE OCCASIONS.



THE LEADERS OF THE MADEIRA REVOLT AT THE GOVERNMENT PALACE IN FUNCHAL: A GROUP TAKEN IN THE EARLY DAYS OF THE MOVEMENT.



A PREHISTORIC REPTILE UNEARTHED IN A WARWICKSHIRE QUARRY: THE SKELETON OF A FOSSILISED PLESIOSAURUS EIGHT FEET LONG AND REMARKABLY COMPLETE.



THE TREATMENT OF CASUALTIES DURING THE FIGHTING BETWEEN THE REBELS AND PORTUGUESE GOVERNMENT FORCES: BRINGING WOUNDED INTO HOSPITAL.



THE HOLY SHROUD OF TURIN CEREMONIALLY EXPOSED IN THE PRESENCE OF THE PRINCE OF PIEMONTE AND OTHER ITALIAN ROYALTIES: THE SCENE IN THE CATHEDRAL, WITH THE SHROUD ON A STAND BEFORE THE ALTAR.



EFFECTS OF THE BOMBARDMENT OF REBEL POSITIONS BY PORTUGUESE WAR-SHIPS: WRECKAGE AT A COUNTRY HOUSE IN THE SUBURBS OF FUNCHAL.

It was stated on May 11 that the casualties during the recent fighting in Madeira were 8 killed and 14 wounded. Many arrests were made in Funchal after the suppression of the revolt by the Portuguese forces, the cost of which was officially stated to have been over £500,000. A message of May 4 said that H.M.S. "London" was leaving Funchal for England on May 4, and that the 43 political refugees on board had been transferred to H.M.S. "Curlew." The surrender of the rebels, it may be recalled, was announced on May 2. The road east of the town had been bombarded by the Portuguese cruiser "Vasco da Gama," and the fighting that occurred was mainly confined to the eastern part of the island. British bluejackets were landed in Funchal to protect British life and property, pending the arrival of Government troops. On May 3 the Portuguese flotilla entered the port, and the British landing parties re-embarked. Martial law was proclaimed. The chief supporters of the Rebel Junta, it was reported, took refuge in hotels in the neutral zone, under the protection of the British flag.



THE £11,000 THOMAS À BECKET CUP NOW A NATIONAL TREASURE, PRESENTED BY LORD WAKEFIELD: THE CUP, GUARDED BY A PORTER, AT CHRISTIE'S.

At a quarry near Harbury, Warwickshire, was recently found the fossil skeleton of a plesiosaurus, a prehistoric reptile with a long neck and still longer tail.—As noted under photographs of the Holy Shroud of Turin, published in our last number, it was ceremonially exposed in the Cathedral there, on May 3, in the presence of the Prince and Princess of Piedmont. The ceremony had been arranged for the occasion of their wedding last year, but was postponed. The Shroud is believed to be that in which the body of Christ was wrapped after the Crucifixion, and bears the impress of a face and figure.—The Thomas à Becket Cup, or Howard Grace Cup, was bought at Christie's, on May 12, for £11,000 by Lord Wakefield, who has presented it to the Victoria and Albert Museum through the National Art-Collections Fund. It is on view at the Museum. The Cup was illustrated and described in our issue of April 11. The ivory bowl part is said to have been the personal drinking vessel of St. Thomas à Becket and the silver-gilt mounts to have been made for Katherine of Aragon, to whom the Cup was bequeathed by Sir Edward Howard.

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



THE MISHAP TO THE FIRST AUSTRALIAN AIR-MAIL LINER: THE "CITY OF CAIRO" DAMAGED AFTER HER FORCED DESCENT ON A ROCK- AND STONE-STREWN FIELD AT KOEPANG, IN THE ISLAND OF TIMOR, DUTCH EAST INDIES.

The "City of Cairo," the first Australian air-mail liner, made a bad landing at Koepang, in the island of Timor, on the afternoon of April 19. Lacking petrol, she had to descend on a field which was covered with rocks and stones, some ten miles from the landing-field. As a result, she was too seriously damaged to be repaired locally, although no one in her was hurt. She had left Croydon on April 4, and was due at Port Darwin when the mishap occurred. The mail,



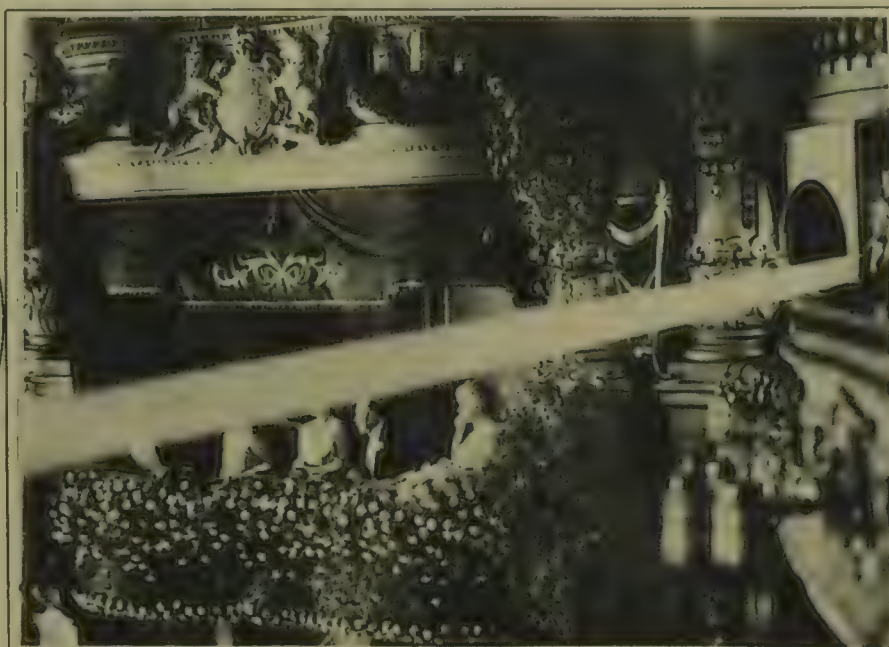
AIR-COMMODORE KINGSFORD SMITH ON HIS ARRIVAL AT KOEPANG TO FETCH THE AIR-MAIL DELAYED BY THE FORCED LANDING OF THE "CITY OF CAIRO": THE FAMOUS AIRMAN LEAVING THE CABIN OF THE "SOUTHERN CROSS."

which consisted of some fifteen thousand letters, was fetched from Koepang and flown to Port Darwin in the "Southern Cross" by Air-Commodore Kingsford Smith, who arrived on the island of Timor for that purpose on the 23rd. Air-Commodore Kingsford Smith, returning to Koepang on the 27th, also flew the Australian-London air-mail to Akyab, Burma, and, later, the second London air-mail from Akyab to Port Darwin.



THE PRINCE OF WALES AT BIRMINGHAM, WHEN HE PLACED AT THE DISPOSAL OF BUSINESS MEN THE KNOWLEDGE HE GAINED DURING HIS SOUTH AMERICAN TOUR: H.R.H. WITH MR. E. W. BACHE AND H.R.H. PRINCE GEORGE ON HIS LEFT.

The Prince of Wales and Prince George were the guests of the Birmingham Chamber of Commerce at a dinner at the British Industries Fair, Castle Bromwich, on May 11. Mr. E. W. Bache, President of the Chamber, was in the Chair. In his speech, part of which he asked should not be reported, the Prince said: "I have... had a better opportunity of seeing ourselves as others see us, and it is this fact and my desire to place at your disposal anything I have learned during the last three months that emboldened me about three weeks ago to cable to your Chairman asking if I might address you."



THE KING, RECOVERED FROM HIS RECENT ILLNESS, ATTENDING THE PERFORMANCE IN AID OF THE VARIETY ARTISTS' BENEVOLENT FUND: HIS MAJESTY AT THE PALLADIUM, WITH THE QUEEN, PRINCESS ALICE, LADY MAY CAMBRIDGE, AND LORD ATHLONE.

Their Majesties the King and Queen attended the special performance given at the London Palladium on the night of May 11 in aid of the Variety Artists' Benevolent Fund and Institution. They received a tumultuous and affectionate welcome, both outside the theatre and within it; and it may be said, further, that it was very evident that they enjoyed the programme provided. There had been some slight fear that the King, having only just recovered from his recent illness, might not be able to be present, but, fortunately, this was allayed on the morning of the performance. Every seat in the huge building was filled.



THE DISASTER TO AN ALEXANDRIA-CAIRO EXPRESS TRAIN WHICH COST THE LIVES OF FORTY-EIGHT PASSENGERS TRAVELLING ON THEIR BAIRAM HOLIDAY: THE THREE BURNT-OUT RAILWAY-CARRIAGES AT BENHA.

A disastrous fire took place in an Alexandria-to-Cairo express on April 29. The train in question was crowded with Egyptians travelling to Cairo on their Bairam holiday. The flames broke out in a carriage as Benha station was being approached, and they spread rapidly through two other third-class carriages, causing a panic. The engine-driver, who did not know what had happened, drove on for some minutes before he realised the state of affairs and drew up. By that time, hundreds of passengers had flung themselves out of the compartments. In all, there were forty-eight deaths. Some of these were due to injuries caused by the moving wheels of the train; others by burning; others by crushing underfoot. According to the experts, the fire must have been caused by a passenger.



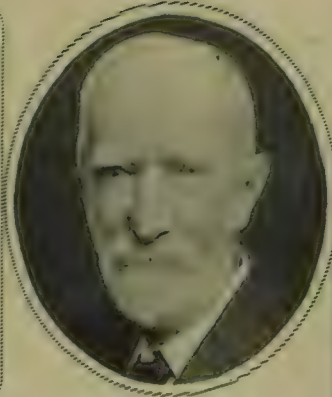
COAL-MINERS RESCUED AFTER HAVING BEEN BURIED ALIVE FOR SIX DAYS: THE SIX MEN WITH THE REPRESENTATIVE OF THE KING OF THE BELGIANS AT THE HORNU MINE, NEAR MONS.

Six coal-miners were buried when part of the Hornu Mine, near Mons, collapsed on Wednesday, April 29. They were rescued alive on the morning of May 5. Meanwhile, food and compressed air had been passed in to the entombed men as they remained in a gallery 260 feet below the surface. In our photograph they are seen after they had been saved, with the representative of the King of the Belgians, and they are shown holding flowers and presents sent to them by King Albert and Queen Elizabeth. The King decorated the two chief rescuers, who descended to the scene of the accident by sliding down a rope, and a special tribute was paid to them in the Chamber, where all the Members rose to their feet as M. Jaspar, the Belgian Prime Minister, spoke an eloquent and touching eulogy.

PERSONALITIES OF THE WEEK : PEOPLE IN THE PUBLIC EYE.



PROFESSOR A. A. MICHELSON.
Died, May 9; aged seventy-eight. His famous researches into the velocity of light helped to lead Einstein to his theory of relativity. Professor of Physics, University of Chicago, 1892. Nobel Prize, 1907.



SIR CHARLES LUCAS.
Died, May 7; aged seventy-eight. Distinguished historian of British Colonial Development, and well-known as a Colonial Office official. Assistant Under-Secretary of State, and head of the Dominions Department, 1897.



FLIGHT-LIEUT. H. R. D. WAGHORN.
Died, May 7, from injuries sustained in an air accident near Farnborough. Born, 1904. Winning pilot in the Schneider Trophy Race in 1929. Flight-Lieut., 1929. Since occupied on high-speed research.



THE DUKE OF SOMERSET.
Died, May 5; aged seventy. Transferred to Army Ordnance Department, 1896. War Office, 1909. Inspector of Army Ordnance Services, 1918. Succeeded to the Dukedom in circumstances of romantic interest.



MR. F. H. MITCHELL, C.B.E., M.V.O.
Appointed Assistant Private Secretary to the King as from April 10. Born in 1878. Was Assistant-Director of the Official Press Bureau during the War. Press Secretary at Buckingham Palace, 1920.



PROFESSOR EINSTEIN AT OXFORD; WITH THE VICE-CHANCELLOR, CANON F. H. DUDDEN.

On May 9, Professor Einstein gave the first of three Rhodes lectures on "The Theory of Relativity," at Oxford. He spoke in German in the new Rhodes House, in the presence of the Vice-Chancellor, and in the course of his lecture referred to the famous experiments of Professor Michelson.



THE LATE MR. CHARLES L. N. INGRAM, SON OF THE FOUNDER OF "THE ILLUSTRATED LONDON NEWS," AND FOR MANY YEARS ACTIVELY ENGAGED IN THE DIRECTION OF THAT PAPER.

We have to record with the greatest regret the death of Mr. Charles L. N. Ingram, who died on May 7 at Elstead House, his residence at Godalming. Mr. Ingram, who was born on June 9, 1849, was a son of the late Mr. Herbert Ingram, who founded "The Illustrated London News" in 1842, and he was long associated with his brother, the late Sir William Ingram, Bt., in the direction of this paper. For many years he and Sir William were co-managers, and after Sir William's retirement Mr. Charles Ingram became Managing Director of The Illustrated London News and Sketch, Ltd. He was one of the finest dry-fly fishermen in this country and an all-round sportsman.



M. EUGENE YSAYE, THE FAMOUS BELGIAN VIOLINIST AND COMPOSER, WHO DIED ON MAY 12.

Born in 1858, at Liège, of Walloon descent. Conductor, Cincinnati Symphony Orchestra, 1918-1922. He received his musical education at the Conservatoire, Liège; in Brussels, privately, under Wieniawski; and in Paris, under Vieuxtemps. He had been ill for some time before his death.



MR. H. P. LATHAM, M.P.
Elected M.P. (Conservative) for Scarborough in the recent by-election caused by the resignation of Captain Herbert. The Liberal candidate fought the election on the Free Trade issue.



MR. W. LEONARD, M.P.
Elected M.P. (Labour) for St. Rollox, in the recent by-election caused by the death of Mr. James Stewart. Is a woodworker. President of the Scottish Trades Union Congress this year.



MISS BERTHA LEWIS.
Distinguished "Savoyard" contralto. Died, May 8, aged forty-three, after a motor accident. Famous as "Katisha," "Little Buttercup," "Lady Jane," and "Lady Sangazure" (in "The Sorcerer"). Joined the D'Oyly Carte Company, 1919.



PRINCESS ILEANA OF ROUMANIA AND THE ARCHDUKE ANTON VON HABSURG, WHOSE ENGAGEMENT IS ANNOUNCED.

King Carol of Roumania has given his approval to the marriage, which will probably take place in Roumania during next month. The Archduke, who is thirty, has been engaged in aviation work at Barcelona, where his parents live. Princess Ileana is well known for her interest in sport, two of her favourite pursuits being skiing and swimming; while her activity in matters nautical is such that she holds a "master's certificate," which enables her to enjoy "solo" sailing-trips on the Black Sea.



SIR HENRY L. MARTYN.
Surgeon-Apothecary to the Household at Windsor. Created Knight Commander of the Royal Victorian Order, May 5. Attended his Majesty in his recent illness. Served in the Great War (R.A.M.C.) from 1914.

Court Dress in the 16th Century: A Much-Bejewelled "Creation."



"ISABEL OF FRANCE": A PORTRAIT BY POURBUS.

The First Successful Natural Colour Photograph Taken from the Air: "A Pioneer Experiment."

EXTRA DIRECT-COLOUR PHOTOGRAPH TAKEN BY MELVILLE BELL GROSVENOR, REPRODUCED FROM "THE NATIONAL GEOGRAPHIC MAGAZINE" BY COURTESY OF THE NATIONAL GEOGRAPHIC SOCIETY, 60 WASHINGTON



"THE MOST FAMOUS MONUMENT OF THE NEW WORLD VIEWED FROM ALOFT THROUGH THE LENS OF A COLOUR CAMERA": THE GREAT OBELISK IN MEMORY OF GEORGE WASHINGTON, SEEN BEYOND A TIDAL BASIN AT WASHINGTON—SHOWING (BEHIND THE WASHINGTON MONUMENT) THE NEW COMMERCE DEPARTMENT BUILDING AND (ON RIGHT) THE BUREAU OF ENGRAVING AND PRINTING.



THE FIRST SUCCESSFUL NATURAL-COLOUR PHOTOGRAPH TAKEN FROM THE AIR: THE HEART OF WASHINGTON—A PANORAMIC VIEW FROM A DIRIGIBLE, SHOWING THE DOMED CAPITOL (LEFT) FLANKED BY THE HOUSE AND SENATE OFFICE BUILDINGS; THE LIBRARY OF CONGRESS (CENTRE FOREGROUND); AND (TO LEFT OF THE HOUSE OFFICE BUILDING, THE SITE FOR THE NEW HOUSE OFFICE ANNEXE (EXTREME LEFT FOREGROUND).



"AT AN ELEVATION OF 1200 FEET THE NATION'S CAPITOL RESEMBLES A GREAT WHITE BANQUET-CAKE": WASHINGTON FROM THE AIR—A NATURAL-COLOUR PHOTOGRAPH TAKEN FROM A DIRIGIBLE, SHOWING ALSO THE LIBRARY OF CONGRESS (LEFT BACKGROUND) AND THE HOUSE OFFICE BUILDING (CENTRE BACKGROUND, JUST BEYOND THE DOME OF THE CAPITOL, THE POLITICAL "HUB" OF THE UNITED STATES).

"The first successful natural-colour photographs made from the skies" (to use the photographer's own words), of which we reproduce four remarkable examples, were taken by Mr. Melville Bell Grosvenor recently over Washington. In his article published with them in "The National Geographic Magazine," he writes: "Aerial colour-photography has perhaps been previously attempted, but heretofore it has been impossible to overcome the primary difficulty, namely, that natural-colour plates require from fifty to sixty times the length of exposure to light necessary for black-and-white pictures. With such a time handicap, successful colour photographs from swiftly moving airplanes and from wind-tossed lighter-than-air craft have been impossible. Recently, however, a new method of natural-colour photography has been developed abroad, and the National Geographic Society sent Mr. Charles Martin, the chief of its photographic laboratories, to study this and other processes. The new plates brought home by the chief technician, while not as yet sufficiently sensitive to make colour pictures from swiftly moving airplanes, have been adapted for use from a dirigible, and the accompanying illustrations are presented as examples of a pioneer experiment. . . . The photographs were made



A MONUMENT TO A GREAT AMERICAN PRESIDENT PHOTOGRAPHED IN COLOUR FROM THE AIR: THE LINCOLN MEMORIAL (CENTRE) AT WASHINGTON—SHOWING ALSO (IN LEFT BACKGROUND) THE UNITED STATES NAVAL HOSPITAL; (RIGHT BACKGROUND, A WHITE STRUCTURE) THE NATIONAL ACADEMY OF SCIENCES; AND (RIGHT FOREGROUND) THE STATUE OF JOHN ERICSSON, INVENTOR OF THE ORIGINAL "MONITOR" WAR-SHIP.

by the writer during a series of flights in the Goodyear-Zeppelin dirigible, 'Mayflower,' and the U.S. Navy's new all-metal 'ZMC-2.' . . . The Navy's Bureau of Aeronautics was especially anxious to further the effort to make successful natural-colour air photographs because of their potential value in the study of camouflaged areas, ships, and gun emplacements. Ideal weather conditions were sought in order to make these first pictures, and numerous difficulties were encountered before brilliant light and a comparatively calm and hazeless atmosphere came in conjunction. The first successful natural-colour photograph made was of the National Capitol (reproduced in the upper right-hand illustration). When the photographer was in position for the proper composition, the pilot in charge of the 'Mayflower' was given a signal, the motors were momentarily cut off to eliminate vibration, and the big bag floated quietly while the brief exposure was made. . . . With the rapid strides now being made in accelerating the speed of the photographic plate, it is anticipated that these first natural-colour air views will be followed in the not-distant future by natural-colour scenes made from rapidly moving airplanes."



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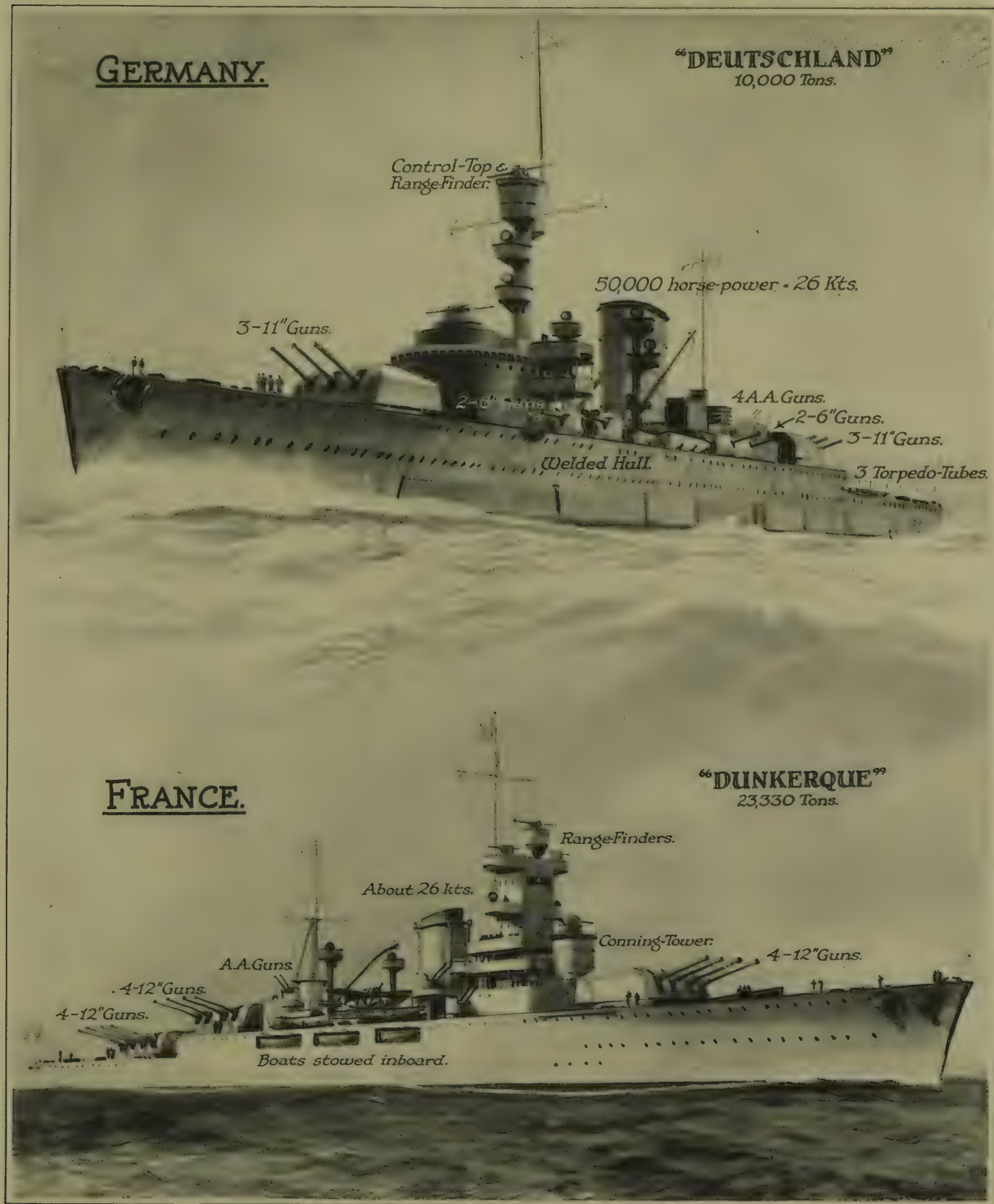
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GERMANY'S REVOLUTIONARY "POCKET BATTLE-SHIP" AND FRANCE'S REPLY.

SPECIALLY DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY OSCAR PARKES, O.B.E., M.B., CH.B., EDITOR OF "JANE'S FIGHTING SHIPS."

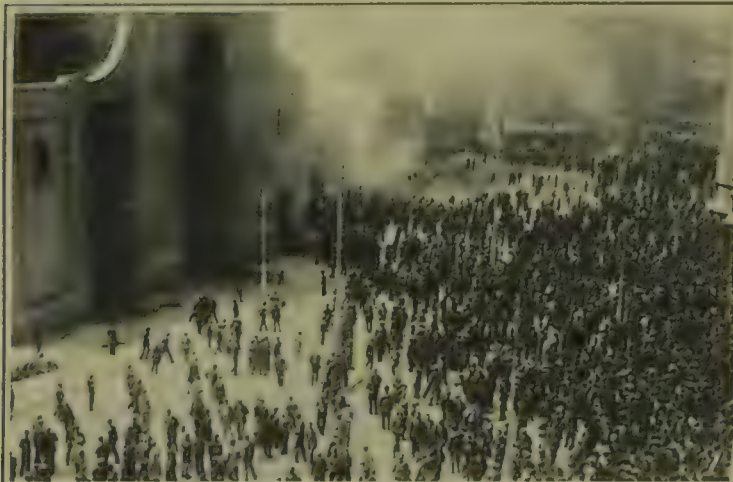


NAVAL RIVALS: GERMANY'S "DEUTSCHLAND," WHICH PRESIDENT HINDENBURG IS ABOUT TO LAUNCH, A VESSEL WHICH COMBINES THE GUN-POWER OF A SMALL BATTLE-SHIP WITH THE SPEED OF A CRUISER; AND FRANCE'S ANSWER TO HER, THE "DUNKERQUE," A BATTLE-SHIP WELL ABLE TO MATCH THE GERMAN VESSEL.

The German "pocket battle-ship," as she is popularly called, is to be launched at Kiel by President Hindenburg on Tuesday next, May 19, and named "Deutschland." She is the first of a group of four 10,000-ton ships built under the Versailles restrictions as to tonnage and gun calibre, and by giving her an armament of six 11-in. guns and a speed of 26 knots the Germans have managed to combine the gun-power of a small battle-ship with the speed of a cruiser, and thus are possessed of a ship which is more than a match for any of the 10,000-ton cruisers yet built, and by her speed able to evade any of the battle-ships afloat. Only our battle-cruisers would actually equal her in combined speed and gun-power. Her construction embodies many new features—the hull has been electrically welded, and thus some 500 tons has been saved in weight; while her Diesel engines of 50,000 h.p. in eight groups of 6250 h.p. each are of a new and lighter model. The "Deutschland" is very well protected and

armoured against aircraft, the armour-belt being incorporated into the hull instead of being fitted externally. In addition to her big guns, she carries eight 6-in. and four A.A. guns, with six torpedo-tubes. She has been on the stocks since September 1928, and should be completed for sea this year. As a reply to the "Deutschland," France is going to construct 23,330-ton ships carrying twelve 12-in. guns of a new type in three quadruple turrets, and with a speed equal to that of the German ship. The 12-in. guns are 55 ft. long, have a range of 46,000 metres, and have an elevation of 45 deg. On twice the displacement, these ships will be more heavily armoured, and well able to match the German ship. Owing to the Treaty restrictions, no more armoured ships or ships carrying guns heavier than 6 in. can be built for the British Navy for some years, so that we have tied our hands in this respect, and must rely upon the "Hood," "Repulse," and "Renown," now that the "Tiger" is scrapped.

THE ANTI-ROYALIST AND ANTI-CLERICAL RIOTS IN SPAIN.



MOB VIOLENCE IN MADRID: (1 AND 3) A JESUIT BUILDING IN THE GRAN VIA ON FIRE; (2) LOOTING THE JESUIT BUILDING; (4) A CLERICAL NEWSPAPER KIOSK DESTROYED; (5) REPUBLICANS ATTACKING MONARCHISTS (TAKING REFUGE IN A HOUSE); (6) A CATHOLIC INSTITUTE OF ARTS AND INDUSTRIES DAMAGED; (7) THE MOTHER SUPERIOR OF THE CARMELITE CONVENT (SHOWN OPPOSITE) ESCORTED TO SAFETY.

Violent anti-Clerical and anti-Monarchist riots broke out recently in Madrid and other Spanish cities, including Seville, Saragossa, Alicante, Malaga, Valencia, Cadiz, and Grenada. Churches and other religious institutions and newspaper offices were attacked and set on fire. In Madrid disturbances occurred, on May 11, in front of the Jesuit Church in the Gran Via, the splendid new thoroughfare running through the heart of the city. The crowd, overpowering the police, burst open the doors, poured petrol over the wood and set fire to it. Then they rushed in at the back of the building, piled statues, vestments, pictures, and other material in a heap, and emptied petrol tins upon it. Soon the whole

building was ablaze. An adjoining convent also caught fire, and the nuns fled to neighbouring houses. Similar scenes took place next at the magnificent new church of the Carmelite nuns in the Plaza de Espana. The Jesuit Industrial College on the outer Boulevard Alberto Aguilero was likewise set on fire. It was reported that altogether ten convents and monasteries in Madrid had been burnt. Attacks were also made on the premises of the Monarchist newspaper "A.B.C." This and the Clerical paper, "El Debate," were officially suspended by the Republican Government. Our photograph No. 4, above, shows a street kiosk, where the "El Debate" had been on sale, destroyed by the mob.

ARSON IN SPAIN: MOB ATTACKS ON MONARCHISTS AND THE CHURCH.



INCENDIARISM IN MADRID: (1) A ROYALIST MOTOR-CAR BURNT OUTSIDE THE MONARCHIST ASSOCIATION OFFICES IN THE CALLE ALCALA; (2) THE CARMELITE CONVENT ON FIRE.

At the headquarters of the Monarchist Association in the Calle Alcalá, Madrid, on May 10, a meeting was held to open the Royalist campaign for the coming elections in June. A large crowd gathered outside, and a number of young Royalists appeared in the street with a banner, which they trampled on and tore up, giving cheers for the King. The crowd cheered for the Republic, and attacked the youths, several of whom were beaten. The crowd then set fire

to three Royalist motor-cars parked in the street, one of them belonging to the proprietor of the Monarchist paper, "A.B.C." An attempt was then made to storm the Association's offices, but the police intervened and removed the inmates in a van. Several Monarchists were badly injured.—The Carmelite Convent was one of many religious buildings burnt by the mob. The escape of the Mother Superior is illustrated on the opposite page.

THE HOLY SHROUD OF TURIN PROVED "HERRING-BONE" TWILL:

THE "WEAVE" OF THE LINEN REVEALED BY THE NEW PHOTOGRAPHS—
AN INTERESTING DISCOVERY RAISING FRESH PROBLEMS OF DATE.

By the Right Rev. MONSIGNOR A. S. BARNES, M.A.

The famous Holy Shroud, preserved in the Cathedral at Turin, and believed to be that in which the body of Christ was wrapped after the Crucifixion, was illustrated in our last issue in connection with the ceremony of May 3, when it was again exposed, after an interval of thirty-three years, and placed on public view for three weeks. The photographs we then reproduced were those taken at the previous ceremonial "exposure" in 1898, when it was found that the stains on the Shroud, roughly representing a human face and form, were themselves, photographically speaking, "negative," and that the plates presented a "positive" aspect. The photograph we now reproduce is one of the new set taken this month. In the following article, Monsignor Barnes, who has made a close study of the subject from a scientific as well as a religious point of view, discusses the implications of the fresh fact revealed by the new photographs—that the texture of the linen composing the Shroud is herring-bone twill.

ALL the world knows by this time that, after a long interval of thirty-three years, leave has once more been given by its owner, the King of Italy, as heir of the Dukes of Savoy, for this famous relic, which claims to be the actual linen on which the body of Christ was laid when it was taken down from the Cross, to be once more publicly exposed for veneration. The photographs of one portion of the Shroud—that, namely, which shows the Holy Face—have just been published in Turin. They were taken on the night of Sunday, May 3, the relic being removed from behind its glass for the purpose. I was fortunate enough to obtain copies the moment they were available, and brought them back with me to England. It is unlikely that any others have yet reached this country. One photograph shows the Face as it appears on the Shroud itself. It consists only of a few reddish stains on a very ancient sheet of linen. A face is suggested, but hardly more. The other photograph (here reproduced) is the negative image produced on the photographic plate. It shows (as did the previous photographs taken in 1898) the surprising fact that the image on the Shroud is itself, to a great extent, a photographic negative, so far that the parts we ordinarily see and think of as the high lights of the picture are seen in it as dark patches and *vice versa*.

This new photograph, however, reveals a fact hitherto unknown—namely, that the weave of the linen is herring-bone twill. It is a very interesting discovery, for enquiry at the Victoria and Albert Museum brought me the information that, although twill weaving was known very early—and was, indeed, the ordinary method employed in Byzantine fabrics from the fifth century onwards, which is the earliest date of which we have many examples—this particular herring-bone pattern was, so far as they could say on the spur of the moment, not used until, at

earliest, the eighteenth century. It was, therefore, at least as great a difficulty to assign it to the fourteenth century as to the first. Indeed, it was a greater difficulty; for whereas there are any number of mediæval fabrics available, nothing whatever is known about first-century practice. It would seem

radiation and chemical effects we now possess, that it is quite possible from a purely scientific standpoint that such an image could be theoretically produced by an emanation, x (of which the exact nature is still not ascertained), acting upon a particular quality, y (also not yet certainly known) which was present



A HITHERTO UNKNOWN FACT REVEALED BY THE NEW PHOTOGRAPHS OF THE HOLY SHROUD—THAT THE "WEAVE" OF THE LINEN IS "HERRING-BONE" TWILL: THE FACE FROM THE SHROUD, AS IT APPEARS IN A PHOTOGRAPHIC NEGATIVE, BUT WITH THE ASPECT OF A POSITIVE PORTRAIT.

to be only another instance of what we are continually discovering to be the case—namely, that there is nothing new under the sun. There is bound to be controversy on the subject when the point becomes more known, and experts speak with considered authority.

The phenomenon of the negative image on the Shroud presents no great difficulty from a scientific point of view. If the Shroud is not a mere painting of the fourteenth century (and it is enough to look at the photographs to put that theory out of court for ever, for certainly nothing could be more unlike fourteenth-century work) it follows that the marks on it must have been caused by a human body enclosed by it. For no third way is conceivable by which an image of both the front and the back of a man can be produced simultaneously on the same sheet. Professor Vignon, aided by Professor Yves Delage, both of the Sorbonne, probably got on the right track when they endeavoured, thirty years ago, to explain the phenomenon as being due to ammoniacal emanation from a dead and tortured body acting upon a sheet soaked in aloes. They were not successful in producing any result really comparable with the portrait on the Shroud; but they did show that some such effect was possible, and that it would be negative in the appearance of the marks produced. If we say to-day, with the much greater knowledge of

in the linen which enwrapped it, I think that no up-to-date man of science would quarrel with the assertion.

Certainly this was the view taken by Professor Yves Delage, the greatest French biologist of his day, and himself not even a Christian believer, after two years' exhaustive experiments in the laboratories of the Sorbonne in Paris. His words spoken before the Académie des Sciences in 1902 might still be uttered by any scientific man to-day. "It is Christ himself," he said, "who has impressed this image on this Shroud. I have been faithful to the scientific spirit and all my investigations, preoccupied only with the search for truth. I consider Christ as a historic person, and I do not see why any should be scandalised because there still remains in this Shroud a material trace of his existence. There is no reason for bringing in religious prejudice. If it had been the question of the survival of something which had belonged to a Sargon, an Achilles, or a Pharaoh, no one would have found any reply to make."

For myself, while fully accepting the possibility that we have here only a natural phenomenon, explicable on grounds that are admitted to be possible, I still feel that so marvellous a preservation of the very features of Our Lord, in so extraordinary and unexpected a manner, can scarcely be due to unaided chance. "It is the Lord's doing, and it is marvellous in our eyes."



SHOWING STILL MORE CLEARLY THE "HERRING-BONE" TEXTURE OF THE HOLY SHROUD: A SECTION OF THE OTHER PHOTOGRAPH ON THIS PAGE (UPPER RIGHT-HAND PORTION) REPRODUCED IN LARGER DETAIL.

OLD MASTERS FOR THE AUCTION ROOM: LOTS IN THE HENRY HIRSCH COLLECTION SALE.



"A VIEW OF RHENAN FROM THE EAST."—BY JAN VAN GOYEN.
(Signed, and dated 1640. 37 by 51½ in.)



"PORTRAIT OF MRS. JOHN PHILLIPS, OF STOB-CROSS, GLASGOW."—
BY SIR HENRY RAEBURN, R.A. (28½ by 24½ in.)



"A MERRY GROUP."—BY A. L. AND M. LE NAIN.
(Signed with initial, and dated 1629. 27 by 33 in.)



"THE TWELFTH NIGHT FEAST."—BY JAN STEEN.
(Signed, and dated 1662. 51 by 64 in.)



"PORTRAIT OF A LADY."—BY SIR ANTONIO MOR.
(On Panel. 44½ by 32½ in.)



"PORTRAIT OF THE HON. JOHN TUFTON WITH A PET DOG."—
BY SIR JOSHUA REYNOLDS, P.R.A. (56 by 44 in.)



"PORTRAIT OF THE MARQUISE SPINOLA."—BY PAULUS
MOREELSE. (47½ by 37 in.)

The pictures here reproduced are among those works by Old Masters which will be included in the sale of the Henry Hirsch Collection at Christie's on June 12. Concerning four of them, the following extracts from the official descriptions are of moment. "A Merry Group": "A boy . . . with black hat having as an ornament a claw of a chicken . . . playing a rummel pot; in the centre a girl . . . wearing a gorget, is beating a helmet."—"The Twelfth Night Feast":

" . . . Among them is a little boy who appears to be the King of the Feast; he stands on the table, supported by a maidservant, wearing a paper crown and holding a glass goblet in his hands; the artist and his wife are seated at the table. . . . Beyond are seen figures serenading and carrying the star."—"The Hon. John Tufton was the third son of the 8th Earl of Thanet."—"Portrait of the Marquise Spinola": this is one of a pair; the other shows the Marquis.

REPRODUCED BY COURTESY OF MESSRS. CHRISTIE, MANSON AND WOODS.

BY THE FIRST REGULAR "WAR ARTIST": A NEW NATIONAL TREASURE.

BY COURTESY OF THE NATIONAL MARITIME MUSEUM.



A HISTORIC PICTURE BY A DUTCH OLD MASTER ACQUIRED BY THE NATIONAL MARITIME MUSEUM: "THE BATTLE OF SCHEVENINGEN"—A GRISAILLE BY WILLEM VAN DE VELDE THE ELDER (1610-1693), SHOWING THE ARTIST AT WORK IN A BOAT IN THE LEFT FOREGROUND.

THE picture here reproduced has a special interest for readers of "The Illustrated London News" as being the work of a man who was, so to speak, the first of the regular "war artists"—a race to which this paper owes much of its present prosperity, but which, alas! has now practically died out. The following account of the picture has been specially written for us by Professor Geoffrey Callender, F.S.A., who holds the Chair of History in the Royal Naval College at Greenwich. "'The Illustrated London News' of December 7, 1929," he writes, "announced the acquisition by the National Maritime Museum of an important picture which included a portrait of Peter Pett and the 'Sovereign of the Seas.' A further acquisition of almost equal importance has just been made by the Trustees of the National Maritime Museum. This is a grisaille on panel measuring 45 inches by 61 inches. It is from the master hand of Willem Van de Velde the Elder (1610-1693), and was executed when that artist was forty-five years of age. The picture has been in private ownership for nearly 250 years, and has been exhibited only once during that time, namely, at the great Exhibition of Fine Arts held in Manchester in 1867. This picture does not resemble the other grisailles in the possession of the National Maritime Museum. It is not the portrait of one or two important ships, but must be regarded as an effort to record pictorially one of the most important moments in a great battle at sea. It is dated 1655, and the artist was probably employed upon it for eighteen months or two years, making careful preliminary sketches for scores of ships engaged. The amount of detail in the picture must be seen to be believed. The occasion depicted is the middle period of the great battle of Scheveningen, July 31, 1653. This was the last battle of the first Dutch War (1652-1654). The Dutch had been defeated by Blake several times and attributed their defeats, not to the real cause, British superiority, but to

[Continued opposite.



THE FIRST OCCASION OF A "WAR ARTIST'S" WORK: AN ENLARGED SECTION OF THE ABOVE REPRODUCTION, SHOWING VAN DE VELDE, (SEATED IN A BOAT) MAKING HIS PRELIMINARY SKETCH DURING THE BATTLE.

[Continued.]

the fact that their opponents had always enjoyed the advantage of the wind. Tromp vowed that, if he ever obtained the windward position, he would charge through the British Fleet and smash it to pieces. His opportunity came in July of 1653. He had the wind and he charged through the English Fleet; or (as Nelson would have said) broke the English line at all points. Our losses amounted to two ships or three. The 'Oak' was destroyed by a Dutch fire-ship, and one of our smaller ships was sent to the bottom. Having charged through the English line, the Dutch proceeded to attempt to break through again. The result was a scrum; and in this scrum the English won by superiority of gun-fire and ship-architecture. Their attack and defence alike were superior. Tromp was slain, and at least twenty of his ships destroyed. After this all nations adopted Blake's system of fighting, not in scrum, but in line ahead. The picture shows the artist sitting in his galley, his easel on his knee, sketching what he saw before him. On his right he shows the 'Oak' being attacked by the fire-ship; on the left he shows a smaller English ship going to the bottom; and ahead he shows a third English ship being destroyed. Meanwhile the Dutch fleet makes its valiant attempt to smash through the English line for the second time. Van de Velde probably thought that the picture would make his reputation as an artist, and that his countrymen would cherish it for all time. He has therefore shown that part of the battle in which the Dutch looked like succeeding. Actually the battle led his countrymen to ask for peace; and he probably carried the picture about with him, without finding a purchaser, until he came to reside in England in 1675. The picture is a veritable mine of information on that obscure subject, the colours flown by the Commonwealth Navy: Admirals' flags, jacks, ensigns. The picture could hardly be exceeded in value and importance for the light it throws on naval antiquities."

NEWLY DISCOVERED—AND NOW IN BOND STREET: A FINE BELLINI.

REPRODUCED BY COURTESY OF MESSRS. J. LEGER AND SON.



"A YOUNG MAN IN A BLACK DRESS."—BY GIOVANNI BELLINI, WHO SIGNED IT ON THE PARAPET: A REMARKABLY PRESERVED EXAMPLE OF THE WORK OF THE PAINTER OF THE "DOGE LEONARDO LOREDANO" IN THE NATIONAL GALLERY.

The signed portrait on panel (30 by 22 cm.) here reproduced is the most distinguished item in an interesting collection of Old Masters which will be on view until May 19 at the Galleries of Messrs. J. Leger and Son, 13, Old Bond Street. The entrance fee to the exhibition (1s.) benefits the National Art Collections Fund. The portrait is of a young man in a black dress against a light-blue background, and is a wonderfully preserved example of the work of Giovanni Bellini (1428-30?—1516), whose "Doge Leonardo Loredano," in the Venetian room of the National Gallery—also a head and shoulders in three-

quarter view—is generally acknowledged to be his masterpiece. The fine painting with which we are concerned was once the property of an English family who inherited it from the estate of the great scholar B. G. Niebuhr, who was Prussian Ambassador to the Papal Court from 1816 to 1823, and possibly acquired the picture during his stay in Rome. It is signed on the parapet "Joannes Bellinus." Von Hadeln dates it about 1500. Giovanni Bellini was born in Venice, a son of Jacopo Bellini and younger brother of Gentile. He studied under his father at Padua; then settled in Venice.



III.—THE EIGHTEENTH CENTURY.

CONSIDERING the extraordinary diligence of the women of the Stuart period, and their passion for needlework pictures, it is strange that they did not turn their attention to chair-covers more frequently. Under Charles I. and Charles II., furniture was just beginning to be comfortable, but for some reason nearly all upholstery was carried out in brocades or velvet, mainly imported from Genoa. By the end of the century, however, chairs were beginning to be covered with needlework very similar to the familiar curtains worked in wool on linen, and the typical William and Mary chair, with its tall back, lent itself marvellously well to bold designs of leaves and flowers. By about 1700, seats and backs in this sort of design are common, and the taste for them lasted for about fifty years, after which the French fashion for tapestry rather than needlework invaded the polite world of London. A little later still, the brothers Adam introduced the vogue for flowered silks or leather as a covering for chairs and settees, and needlework is practically not found again in this connection until the reign of George IV.—and then in a not very attractive style.

As regards curtains and bed-spreads, with the turn of the century the close, tree-like designs of the seventeenth century gradually change to something not less charming but different in character. The patterns begin to disintegrate, and, instead of

the flowing crowded lines of the earlier type one finds various groups of flowers and foliage in swags and sprays, often divided up by large areas of unembroidered background.

Silk often replaces wool, and the background of bed-spreads will be as often as not quilted; and as the years pass, people grow tired of heavy bed-curtains—though it is too soon to expect notions of hygiene to have entered their heads—and the coverlet becomes the most important adornment of the bed. These are of great interest and beauty, and there are several magnificent examples at South Kensington.

The change of style from the late seventeenth to the early eighteenth centuries is very

quotes some delightful contemporary records, such as "I saw a bunch of grapes that are equal to anything of Rubens. And I saw a painter astonished at being told what he saw—was needle-



1. THE TRANSITION IN THE STYLE OF EMBROIDERY FROM THAT OF THE LATE SEVENTEENTH TO THAT TYPICAL OF THE EARLY EIGHTEENTH CENTURY: DETAIL OF WILLIAM AND MARY BED-HANGINGS WHICH DATE FROM ABOUT 1700.

The beautiful hangings of which we show a section are remarkable for being far less constrained and less heavy than were most of their kindred in the Stuart period; and, besides this, they show distinct Oriental influence, especially in the Phoenix seen among the embroidered leaves and tendrils. They are in the Loan Court of the Victoria and Albert Museum.

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well seen in the two illustrations. In Fig. 1 the pattern is continuous, but less constrained and far less heavy than was generally the case in the Stuart period, and it shows distinct Oriental influence. One can date it about the year 1700. The bed-hangings of Fig. 2 are splendid examples of multi-coloured embroidery on quilted linen, and were presumably made some years after those of Fig. 1.

The popular needlework picture of Stuart times alters both in style and character. Pastoral scenes are preferred to Biblical stories, and later on in the eighteenth century many of these charming little pictures were adapted for use as pole screens. Later still, bright-coloured silks were embroidered on satin, and details of the faces and other portions that required very delicate work were painted—an elegant accomplishment which the real needlewoman might well look upon with contempt, but which is often very charming in effect. One of the oddest developments, or degradations, of the art was the fashion for imitating engravings and paintings. Miss Jourdain

work, though he stood but three or four yards from it, and more astonished when he went up to it." And again, "She has also copied a picture of Rubens of Fruit and Landscape in worsted, on seeing which the Princess of Wales presented her with 100 guineas and wished herself able to take the work and give her a proper reward. It is thought it will sell for £600." This was in 1755, and the genteel were still busily engaged in copying pictures—but in Berlin wool, and not by Rubens but Landseer—a hundred years later.

Immense pains were lavished upon the silk aprons of the reign of Queen Anne, and the most elaborate floral patterns were worked upon them; but this fashion disappeared soon after the Queen's death. Probably it was during her reign that needlework reached its heyday: gradually—very gradually indeed—women were destined to aspire to other things besides the domesticities of existence, and the immense drudgery of much of the beautiful embroidery of the past is something that will never be undertaken again.

Addison is gently ironic in the *Spectator*: "This is methinks the most proper way wherein a lady can shew a fine genius, and I cannot forbear wishing, that several writers of that sex had chosen to apply themselves rather to tapestry than rhyme. . . . Another argument for busying good women in works of fancy, is, because it takes them off from scandal, the usual attendant of tea-tables, and all other unactive scenes of life. While they are forming their birds and beasts, their neighbours will be allowed to be the fathers of their own children; and whig and tory will be but seldom mentioned, where the great dispute is, whether blue or red is the proper colour. How much greater glory would Sophronia do the general, if she would choose rather to work the battle of Blenheim in tapestry, than signalize herself with so much vehemence against those who are Frenchmen in their hearts."



2. THE TRANSITION IN THE STYLE OF EMBROIDERY FROM THAT OF THE LATE SEVENTEENTH CENTURY TO THAT TYPICAL OF THE EARLY EIGHTEENTH CENTURY: DELIGHTFUL BED-HANGINGS, IN MULTI-COLOURED EMBROIDERY, WHICH ARE OF SLIGHTLY LATER DATE THAN THOSE SHOWN IN FIG. 1.

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ETIQUETTE

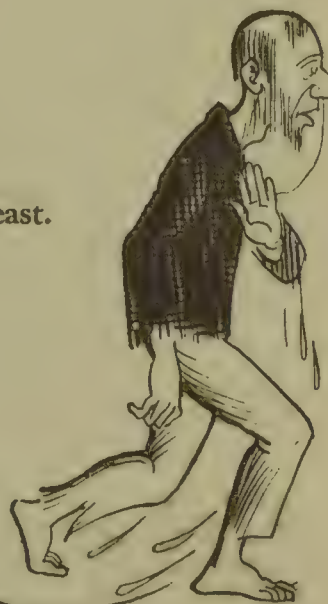
(With apologies to the author of the Bab Ballads)



The Ballyshannon foundered off the coast of Cariboo,
And only two survived of all the passengers and crew;
These fellows, SMITH and BROWN, till they were cast upon the shore
Of the island that they landed on, had never met before.



Without an introduction, it was, naturally, not "done"
For either of these gentlemen to greet the other one;
And so, without a syllable escaping them, they pieced
The island out between them—SMITH the west, and BROWN the east.



The lobsters on the west SMITH didn't care for in the least,
While BROWN disliked the oysters that abounded in the east;
Each would have liked to "swap" his unappreciated fare,
But etiquette forbade it, so, of course, they didn't dare.



One day SMITH overheard his fellow-castaway exclaim
"By JOVE, I'm simply longing for a GUINNESS!"—and the name
So dear and so familiar back in England long ago
Made the forming of a friendship absolutely *comme il faut*.



They soon became like brothers, and would sit and talk at length
Of GUINNESS and its creamy head, and how it gave one strength;
And so they cheered like billy-oh, when one day they espied
A crate of GUINNESS washed ashore and left there by the tide.

Now BROWN's got GUINNESS, he enjoys the oysters from the west,
And SMITH consumes a lobster with a GUINNESS and much zest,
And thus they praise the beverage to which these joys are due—
"With lobster, or with oysters—GUINNESS is good for you!"



GUINNESS is good for you

BOOKS OF THE DAY.

WHEN Pope observed, in his icily regular style, that "the proper study of mankind is man"; or when Burns more boisterously asserted that "a man's a man for a' that," both were probably considering man from a social rather than a scientific point of view. Burns, at any rate, was comparing him with lords and such-like "birkies," and not with anthropoid apes. Just now I am concerned with a book to which may be more aptly applied some words of a modern poet, William Watson—

In cave and bosky dene
Of old there crept or ran
The gibbering form obscene
That was and was not man.

Here the poet has in mind, of course, the earliest phase of "man's emergence," when the human and the simian stems in the Tree of Evolution first branched apart from the "common ancestor" trunk, and long before Stone Age Man became an artist and instituted his "Academies" of the rocks.

That most human of sciences, anthropology, has developed enormously of late years. The recent results are recorded and discussed by one of its leading exponents in "NEW DISCOVERIES RELATING TO THE ANTIQUITY OF MAN." By Sir Arthur Keith, F.R.S. Conservator of the Museum and Hunterian Professor, Royal College of Surgeons. With Frontispiece and 186 Illustrations (Williams and Norgate; 21s.). Sir Arthur Keith's "Antiquity of Man" is, of course, a standard work. Since the enlarged second edition of 1925 there have been numerous fresh discoveries, and to make this new knowledge available Sir Arthur was faced with two alternatives—either to rewrite the book *de novo*, or, while bringing the second edition up to date by minor changes, to add a fresh volume containing the discoveries of the past five years. "It is this second course," he writes, "which has been adopted. Hence the publication of this volume—a completely new work—in addition to the revised edition (1929) of the 'Antiquity of Man.' Such is the rate of advance in this branch of knowledge that in five years' time my hand or another's will have to add a supplementary volume."

Anthropology is not an easy subject. It covers a vast extent both of time and territory; it involves countless details of anatomy, geology, and climatic changes; and moreover the student must master a whole series of special terms denoting successive cultural and geological periods. Sir Arthur Keith's book presupposes a certain acquaintance with the preliminaries of the science, and so can hardly be called a popular work. At the same time, he writes with such lucidity, and illustrates his points with such a wealth of diagram and drawings, including time-charts clearly setting out the order of evolutionary epochs, that any intelligent reader can follow his arguments and take pleasure in his narrative. The book has a unique value as an authoritative summary of results of recent anthropological research by an acknowledged master of the subject. It is one of the "indispensables" of modern scientific literature.

Several of the discoveries mentioned—such as those of Peking Man from China, and of Australopithecus in South Africa—were illustrated in this paper when they were first announced, some with comments by Sir Arthur himself, and the chapters here devoted to them will therefore be of special interest to many of our readers. The author begins his present survey with South Africa, pointing out that archaeological exploration has demonstrated its antiquity "as a home for men—men of a most strange and unexpected type." Thence he takes us in turn to Kenya, where Mr. L. S. B. Leakey "is now doing for Africa what Sir Arthur Evans did for Europe"; to Palestine, whose history "is being extended far beyond the days of Abraham"; to Egypt and Babylonia (touching on the wonderful discoveries of Mr. Leonard Woolley at Ur and of Professor S. Langdon at Kish); to China, where Peking Man dates back to "the beginning of the Pleistocene period—250,000 years ago"; to Java, "to reconsider the status of Pithecanthropus"; to Australia, for an account of Cohuna Man; and thence, by way of America, where "no fossil form of fossil man has yet come to light," back to Europe, where "very important discoveries have been made during

the last five years, particularly relating to Neanderthal Man" and the mammoth-hunters of Moravia.

Lest any should imagine that the "plums" of recent anthropological discovery belong entirely to foreign lands, I must add that Sir Arthur Keith devotes two of his concluding chapters to the London skull, "the most important addition," he considers, "which England has made to our knowledge of prehistoric man" during the period under review in this volume. The discovery was made during the digging of deep foundations for the new building of Lloyds in the City, on a site where once stood the famous East India House, and was first announced by Mr. Warren R. Dawson, librarian of Lloyds, in 1925. "In the course of the excavations," writes Sir Arthur, "remains of the mammoth had been encountered; antlers and limb bones of the red deer; and, from the same level as the human skull, the ulna of a rhinoceros, probably that of the woolly rhinoceros (*R. antiquitatis*). No stone implements of ancient man were observed. Mr. Dawson claimed that the skull found at Lloyds represented the 'earliest Londoner,' so far discovered. Of that there can be no doubt." The earliest Londoner, significantly enough, turned out to be a woman. Musing upon her skull, as Hamlet did on that of poor Yorick, though in scientific rather than in philosophic vein, Sir Arthur develops a most interesting study of London's pre-history and the geological changes

hand in pen-landscape, and possesses the faculty of communicating to the reader his own enjoyment of nature and of the associations evoked by the spirit of place. Among the many ancient feuds he records is a bloodthirsty quarrel, in Ayrshire, between the families of Colvill and Auchinleck. James Boswell (himself an Auchinleck) may have told the tale to Dr. Johnson while escorting him over his "native heath." Another local tradition new to me, and perhaps to other Southrons, gives Fortingall, near Ben Lawers and Loch Tay, as the birthplace of Pontius Pilate. Dr. Johnson would probably have allowed the claim.

Mr. Cuthbertson has also a happy *flair* for poetical quotations, which occur in profusion throughout his pages. I am personally indebted to him for the source of some lines which I first heard in very different circumstances, nearly thirty years ago, but whose authorship (that of the present Poet Laureate) I had never happened to trace. The verses carry me back in memory to an occasion, hardly romantic in itself, which took place not in Scotland, but in Cornwall. It was, in fact, the opening of the Bude waterworks—the only event, by the way, at which I ever acted as a reporter for the Press. The ceremony was performed, in the open air, by the late General Sir Redvers Buller. I can see his sturdy figure now, and hear his voice, as he expressed his love of the West Country in the last line of the following stanza:

"It's the white road westwards
is the road I must tread,
To the green grass, the cool grass,
and rest for heart and head,
To the violets and the warm hearts
and the thrushes' song,
In the fine land, the west land,
the land where I belong."

This feeling for locality and the homeland is not unconnected with the legends of the countryside, and folklore is an element in the antiquity of man all the world over. Scotland is one among sixty-four countries represented in an interesting "omnibus" volume entitled "FOLK-TALES OF ALL NATIONS." Edited by F. H. Lee (Harrap; 8s. 6d.). "Folk-tales," writes the editor, "have been described as 'the little novels of child-like intellects.' . . . The tales were told primarily to amuse, but they contain, nevertheless, the key to the ideas and powers of thought, the customs and beliefs, of the primitive mind. . . . The fascinating parallels that may be traced between the stories told by various races show that there is a basic kinship between nations in spite of superficial diversities. For this reason, the attempt which is being made to bring together the nations of the world is not an artificial movement, but one founded upon the elemental relationship which we find so clearly demonstrated in folk-lore."

Among other parallels, I notice, is a version of the story of Aladdin, ascribed to the Santals, an aboriginal tribe of India. To the North-American "Indians" belongs a fable of the Creation, which seems to follow the accepted order of evolution. It begins, "A great many hundred snows ago, Kareya, sitting on the Sacred Stool, created the world. First he made the fishes in the big water, then the animals on the green land, and, last of all, The Man." Regarding two of the Scottish tales included, I am wondering whether "The Seal Maiden," a Tale of the Hebrides, may have provided the germ of Matthew Arnold's "Forsaken Merman" (though that story develops on different lines), and whether "The Red Bull of Norroay" may claim any distant affinities with the Greek legend of Zeus and Europa. The fact that Mr. Lee's book is not illustrated suggests that it is intended rather for the folk-lore than for little folks, though I see no reason why children should not enjoy it.

While on the subject of Scotland I must mention a notable little anthology of memorial homage, by many well-known people, including the Prime Minister, the Duchess of Atholl, and Lord Aberdeen, to one who devoted herself to the folk-music of the Isles. It bears the title "TO MARJORY KENNEDY-FRASER," Mus.Doc. (Edin.), C.B.E., and her Songs of the Hebrides. Our Cordial Tributes (Edinburgh: Patrick Geddes and Colleagues, Outlook Tower. Paper covers, 2s.). Among the poetic tributes, I like best those of Mr. Wilfrid Gibson and Mr. Ronald Campbell Macfie.

"This book grew," the author tells us, "from the chance question of a boy" to whom, during a botanical ramble beside Loch Sloy, he happened to relate some local traditions. Readers have cause to be grateful for the curiosity of that "little Peterkin," for Mr. Cuthbertson, though modestly disclaiming for his book the serious purpose of a history, has a deft



THE RECONSTRUCTION OF THE ROYAL INSTITUTION: THE LECTURE THEATRE IN ITS NEW AND VERY MUCH IMPROVED STATE.

The work of reconstructing the premises of the Royal Institution of Great Britain, in Albemarle Street, has been completed. The old Lecture Theatre, which was of timber, and therefore in danger from fire, has now been replaced by a Lecture Theatre of steel and concrete, with improved exits and with comfortable tip-up seats. In addition, a new entrance hall and corridor and an enlarged ante-room have been provided. The architect of the reconstruction is Mr. L. Rome Guthrie, F.R.I.B.A.

of the Thames Valley. He brings home to us all that the materials of anthropology may lie beneath our feet.

Pre-history differs from history in being anonymous. We can only become impassioned about our Stone Age ancestors in the bulk and not individually. We know nothing, for instance, about that greatest of inventors who first devised a method of producing fire (a person probably very different from Prometheus, as portrayed by Æschylus), or of that other great pioneer who originated agriculture. As anthropologists, we may be thrilled by the "altogether surprising" discovery (mentioned by Sir Arthur Keith) of the remains of two Palæolithic men so far north as Loch Assynt, in Sutherlandshire, in caves at a place bearing the picturesque name of Inchnadampf. We cannot, however, take the same personal interest in these bygone Scottish worthies as we can in those to whom written records have given a name as well as a local habitation. Many a personage famous in Scottish history and legend crops up in a delightful book of topographical reminiscence called "HIGHLANDS, HIGHWAYS, AND HEROES"; or, Wanderings in the Westlands. By D. C. Cuthbertson, F.R.G.S. With 31 Illustrations (Edinburgh: Robert Grant and Son; 7s. 6d.).

"This book grew," the author tells us, "from the chance question of a boy" to whom, during a botanical ramble beside Loch Sloy, he happened to relate some local traditions. Readers have cause to be grateful for the curiosity of that "little Peterkin," for Mr. Cuthbertson, though modestly disclaiming for his book the serious purpose of a history, has a deft

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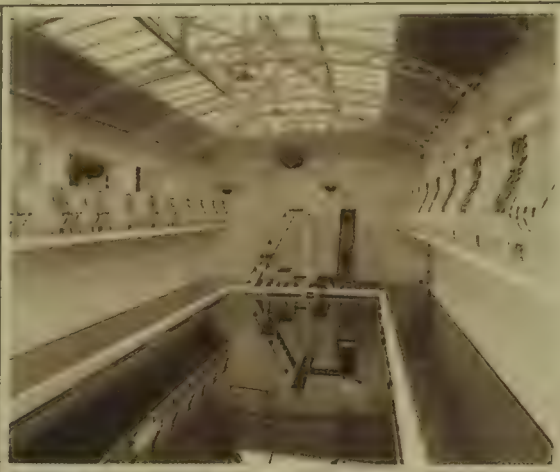


A BEAUTY SPOT OF DEVON: THE MANOR HOUSE HOTEL, MORETONHAMSTEAD, SET ON THE EDGE OF DARTMOOR AMID TWO HUNDRED ACRES OF PLEASURE GROUNDS. THERE IS AN EIGHTEEN-HOLE GOLF COURSE ADJOINING THE HOTEL.

not ask for more on a perfect summer holiday. Devon and Cornwall, the English Riviera, offer all these delights, and, in addition, possess the unique quality of being entirely different in character and scenery, although so close together. Cornwall is rugged, magnificent, a true country of seamen, with no town more than sixteen miles from the sea. Great cliffs dominate the shore, and the red sails of many fishing-smacks go in and out of the hundreds of little coves which break up the coast-line.

Trout-Fishing in Devon. Devon, unlike Cornwall, has a soft, placid-looking coast-line enriched with the beautiful flowers and warm colourings of a Mediterranean resort. The cliffs and earth are in a unique red colour, against which the blue sea and vivid flowers

look doubly picturesque. Torquay, the most famous Devon resort, is surrounded by old fishing villages, and is itself one of the loveliest towns in England, set high on a cliff above a natural harbour. The houses are terraced as on the Mediterranean, and a profusion of tropical vegetation, flourishing against the background of vivid blue sea and sky, makes the title of "English Riviera" no idle boast. Palm-trees fringe the shore-line, which is broken up into hundreds of little coves that make ideal spots for bathing and picnics. Near-by is the Palace Hotel, the haven of everyone who enjoys an active holiday. Golf, tennis, squash, a swimming-bath, cinema, and dancing—these can be enjoyed free of charge by visitors in the hotel. The little golf-course is a sporting "pitch and putt" course, which is rapidly becoming famous. At the second Annual Invitation Professional Competition recently, for which prizes to the value of £300 were presented by



SWIMMING WHATEVER THE WEATHER: THE BEAUTIFUL BATH AT THE PALACE HOTEL, TORQUAY, WHERE THERE ARE ALSO SQUASH AND TENNIS COURTS.

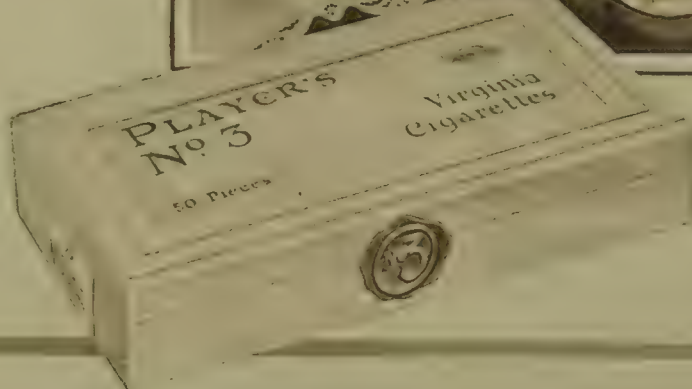
Mr. G. W. Hands, the proprietor of the hotel, such famous players as Vardon, Herd, Duncan, and many others participated. The victor was C. A. Whitcombe. Views of part of the course and of the swimming-bath are given on this page. Inland is



"PITCH AND PUTT" BY FAMOUS PROFESSIONALS: A VIEW OF THE RECENT SMALL-COURSE INVITATION PROFESSIONAL COMPETITION HELD AT THE PALACE HOTEL, TORQUAY. PRIZES TO THE VALUE OF £300 WERE PRESENTED BY MR. G. W. HANDS, THE PROPRIETOR.

a great contrast, the great plain of Dartmoor, which history and legend have made world-famous. On the edge of the moors, with magnificent views all round, the delights of a holiday in luxurious comfort can be enjoyed at the Manor House Hotel, Moretonhampstead. It has no fewer than two hundred acres of park and pleasure lands, including an eighteen-hole golf-course. Trout-fishing is to be enjoyed under ideal conditions there. The River Teign runs through the grounds, and offers endless sport. Full particulars of the moderate charges can be obtained on application to the hotel. The journey to Devon and Cornwall is easily accomplished, for the Great Western Railway have lately added to their fast expresses new saloons which are equipped with every conceivable comfort.

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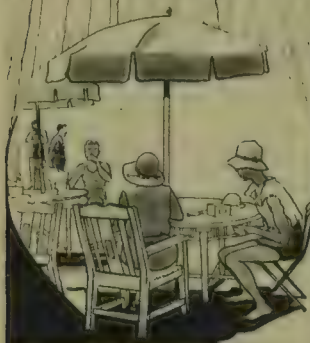
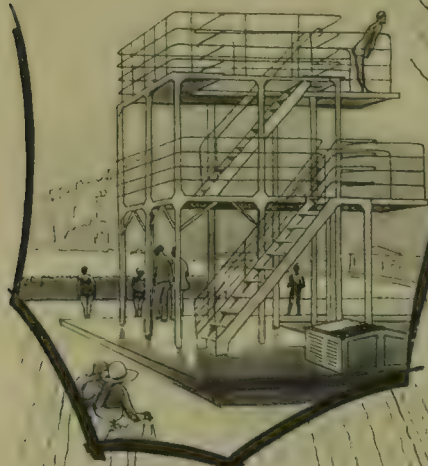
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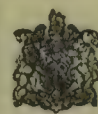
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"OLD LONDON BRIDGE."

(Continued from Page 820.)

cause of irritation; and towards the end of the eighteenth century William Gifford, editor of the *Quarterly Review*, attacked it in vigorous language worthy of the tradition of that periodical: "This pernicious structure has wasted more money in perpetual repairs than would have sufficed to build a dozen safe and commodious bridges, and cost the lives, perhaps, of as many thousand people. This may seem little to those whom it concerns—but there is blood on the city, and a heavy account is before them. Had an alderman or turtle been lost there, the nuisance would have been long removed."

The Bridge, however, seems in certain circumstances actually to have promoted health. In the reign of Queen Elizabeth, for instance, some Germans employed at the Mint fell ill from noxious vapours given off by the metal: and they were "advised to find a cure by drinking from the skull of a dead man." Those in charge of the Mint obtained a warrant from the Council "to take of the headds uppon London Bridge and made cuppes thereof, whereof they (the Easterlings) drank and founde some relief, although the mooste of them dyed." Also, it appears that during times of pestilence the inhabitants of the Bridge enjoyed a singular immunity. A doctor, writing in 1709 on the subject of Cold Bathing, observes that he heard "an Apothecary say (I think it was Mr. Thomas Soaper), who lived then on London Bridge (an ingenious sober Man), that there were but two Persons died on the Bridge in the whole time of the Visitation." This immunity, the author thinks, "must proceed from the much use of and dabling in cold water, etc."

Thieving was rife on the Bridge. On one occasion a party of roughs, disguising themselves as a press-gang, held up a countryman and refused to release him unless he would give them money. A moment later, the wretched man fell into the hands of a real press-gang; but he was able to revenge himself on his previous captors by disclosing their whereabouts, whereupon the whole group was secured.

In 1749 Westminster Bridge was completed and opened for traffic. The new structure, with its obvious conveniences, brought a shower of criticism on London Bridge. Both on æsthetic and utilitarian grounds it stood condemned. The houses were held to be ugly as well as dangerous. Thomas Pennant,

in his account of London, writes: "I well remember the street on London Bridge, narrow, darksome, and dangerous to passengers from the multitude of carriages: frequent arches of strong timber crossed the street, from the tops of the houses, to keep them together and from falling into the river. Nothing but use could preserve the rest of the inmates, who soon grew deaf to the noise of the falling waters, the clamours of watermen, or the frequent shrieks of drowning wretches." A committee announced that they were "humbly of opinion that the houses upon London Bridge are a public nuisance, long-

felt, and universally censured and complained of." Accordingly they were removed, and the Bridge was widened by an addition of thirteen feet on either side.

But the makeshift did not endure many years. In 1825 the Lord Mayor laid the foundation-stone of a new bridge. "The free course of the river," wrote the Rev. Edward Coplestone, "being obstructed by the numerous piers of the ancient bridge, and the passage of boats and vessels through its narrow channels being often attended with danger and loss of life by reason of the force and rapidity of the current, the City of London . . . resolved to erect a new bridge, upon a foundation altogether new, with arches of a wider span and of a character corresponding to the dignity and importance of this royal city." The new bridge was finished in 1831, and the task of pulling down the old one began immediately.

In the process of demolition, the grave and the ashes of Peter de Colechurch were laid bare. The interest shown in this romantic discovery was faint—a circumstance which reflects little credit on the imaginations of the people of London at that time. Mr. Gordon Home's splendid volume has atoned for the slight, and done justice to the memory of the pious architect whose great structure, however unsuitable to modern needs, remains a bridge across the centuries, even though it has ceased to unite the two banks of the Thames. L. P. H.

A READER'S RECORD FOR THE WEEK.

- Portraits in Miniature. Lytton Strachey. (*Chatto and Windus*; 6s. net.)
 Greek Coinage. J. C. Milne. (*Clarendon Press*; 6s. net.)
 Plant Life Through the Ages. A. C. Seward. (*Cambridge University Press*; 30s. net.)
 A Last Voyage to St. Kilda. Alasdair Alpin MacGregor. (*Cassell*; 7s. 6d. net.)
 The Aristocratic Journey; Being the Letters of Mrs. Basil Hall. (*Putnam*; 21s. net.)
 Memoirs, 1897-1903. Prince von Bulow. (*Putnam*; 25s. net.)
 Zimbabwe Culture: Ruins and Reactions. G. Caton Thompson. (*Humphrey Milford*; 25s. net.)
 From Panama to Patagonia. Charles W. Townsend. (*Witherby*; 12s. 6d. net.)
 Time Stood Still, 1914-1918. Paul Cohen-Portheim. (*Duckworth*; 8s. 6d. net.)
 After the Ball. Eleanor E. Helme. (*Hurst and Blackett*; 7s. 6d. net.)

FICTION.

- Far from My Home. Sacheverell Sitwell. (*Duckworth*; 7s. 6d. net.)
 The Man with Two Mirrors. Edward Knoblock. (*Chapman and Hall*; 7s. 6d. net.)
 The Corn King and the Spring Queen. Naomi Mitchison. (*Cape*; 10s. 6d. net.)
 Sand and the Blue Moses. Edward Charles. (*Peter Davies*; 7s. 6d. net.)
 The Storm Riders. Frank Dillnot. (*Heinemann*; 7s. 6d. net.)
 The Riverton Wagers. Collinson Owen. (*Cassell*; 7s. 6d. net.)
 Star-Dust. D. L. Murray. (*Constable*; 7s. 6d. net.)
 Haste to the Wedding. Aelfrida Tillyard. (*Hutchinson*; 7s. 6d. net.)
 The Green Ship. Gordon Volk. (*Skeffington*; 7s. 6d. net.)
 Other Men's Cattle. Dane Coolidge. (*Skeffington*; 7s. 6d. net.)

No visitor to Burlington House this season should omit to acquire a copy of "The Royal Academy Illustrated," published by Walter Judd, Ltd. (by authority of the Royal Academy), at 2s. 6d. As in former years, this annual volume gives reproductions—lavish in quantity and excellent in quality—of the best paintings and sculptures to be seen in the exhibition. The paintings selected comprise portraits, landscapes, "subject" pictures (classic and otherwise), street scenes, and interiors, many of which our readers will have already seen reproduced in *The Illustrated London News*. The volume, in fact, is thoroughly representative, and forms at once a useful guide, indicating what the prospective visitor should look out for, and a delightful souvenir for reference after the visit. As a pictorial record of the 1931 Academy, the book is remarkably cheap. It is on sale at the principal booksellers, or copies may be obtained direct from the publishers, Messrs. Walter Judd, Ltd., 47, Gresham Street, E.C.2.



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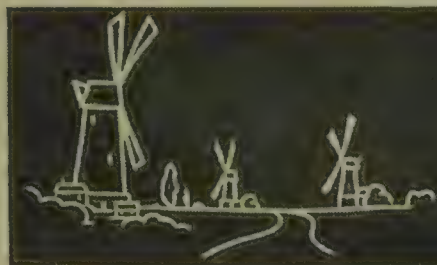
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By H. THORNTON RUTTER.

SENSATIONAL indeed was the introduction of the "Wizard" Hillman car to the public, and worthy of praise in its method to attract attention amid a whirl of political and other functions. In



AN AUSTIN IN CONVIVIAL COMPANY: A CAR WHICH CONTRIBUTED MATERIALLY TO THE ENJOYMENT OF A POINT-TO-POINT PICNIC AT SONNING.

the first place, this car has been designed to fill the motoring requirements of every country in the world. Also, its makers, at the instigation of its appointed export managers, Messrs. Rootes, Ltd., hired the Albert Hall, filled its arena with various models of the new "Wizard" car, and invited statesmen, diplomats, consuls, merchants, and notabilities in all ranks of life there to see them. Furthermore, the Hillman Motor-Car Co. provided luncheon for about 1000 of the guests and entertained them with a cinema display of the performance of this car in various parts of Europe and Africa during its testing

trials. The Prince of Wales gave it his blessing in a message which Mr. J. H. Thomas, the Secretary of State for Dominion Affairs, read aloud to the assembly. That in itself was a boost which few motor manufacturers can claim to have had. But anything which is a serious attempt to improve British trade meets with the approval of his Royal Highness, England's best commercial commissioner.

The designers argued that it was no use relying upon the testing grounds of Great Britain to prove fitness for world's requirements, so the "Wizard" was sent abroad and tested under the identical conditions with which overseas motorists have daily to contend. For that reason also, the "Wizard" chassis has two engines, either of which is available to the purchaser for the same price. Both have six cylinders, but one is rated at 21 h.p. and the other at 16 h.p. Consequently, it is the high-power unit which will be sold abroad, and the low-rated model mostly in the United Kingdom. In order to distinguish them, one is called the "75," with its cylinder bore of 75 mm., and the other styled the "65," as its bore is 65 mm. Side-by-side valves, pump high-pressure lubrication, pump and fan water-cooling, a four-speed (forward) gear-box with silent "third" or "traffic top," bumpers and full equipment, pump fuel feed, and other details are of the

latest and most up-to-date character. This car is possessed of an excellent turn of speed and rapid acceleration. The brakes are equally efficient in halting the car in a short distance at speed.

Lieut.-Colonel J. A. Cole, the chairman of the Humber-Hillman-Commer group, stated that, in setting themselves the task of producing a car which he hoped the motoring public throughout the world would buy, his company had drawn upon a vast storehouse of experience and information. I must say that the car itself is the steadiest motor-carriage on the road under the worst conditions, is of good appearance and performance (60 to 70 miles an hour), seats its passengers comfortably, and is economical to run. Thus owners of the new



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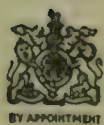
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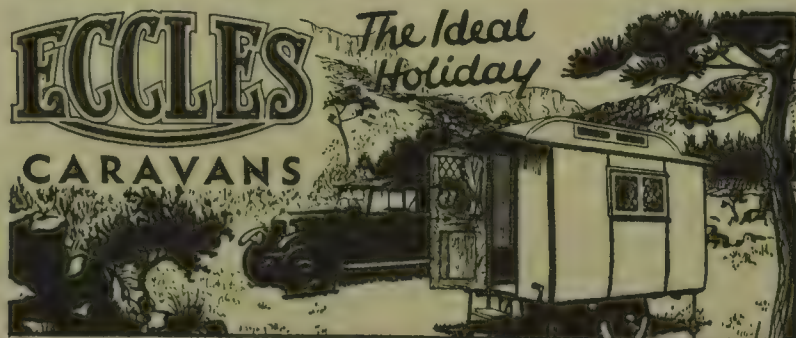
Should Be Suspicious of Auto-Intoxication.

A persistent tired feeling accompanied by drowsiness, dull headaches, and a general lack of interest in life in general, is one of the surest signs of a state of self-poisoning. Intestines becoming sluggish allow the waste matter to accumulate. Putrefaction sets in, which breeds toxins that are absorbed by the blood stream and carried to every part of the body to steal your strength and vitality, lower your resistance, and make you chronically weak, tired, and listless.

Any person who is not feeling up to par should begin drinking hot water with the juice of half a lemon every morning upon arising. It is well to add to this a tablespoonful of Kutnow's

Saline Powder, for this improves the action of both the water and the lemon juice. Kutnow's Powder is a famous natural saline-alkaline aperient that has been used for years to reduce acidity and combat putrefaction in the gastro-intestinal canal. It makes a delightful effervescent drink that anyone will relish.

Get about four ounces from any chemist, and take it regularly every morning for a week. See what a difference in your physical condition, even in so short a time. Mark the better appetite you have and strength and energy you feel. It's really marvellous the difference when one is internally clean. Just ask your chemist for Kutnow's Powder. Four ounces is enough to make a conclusive test.



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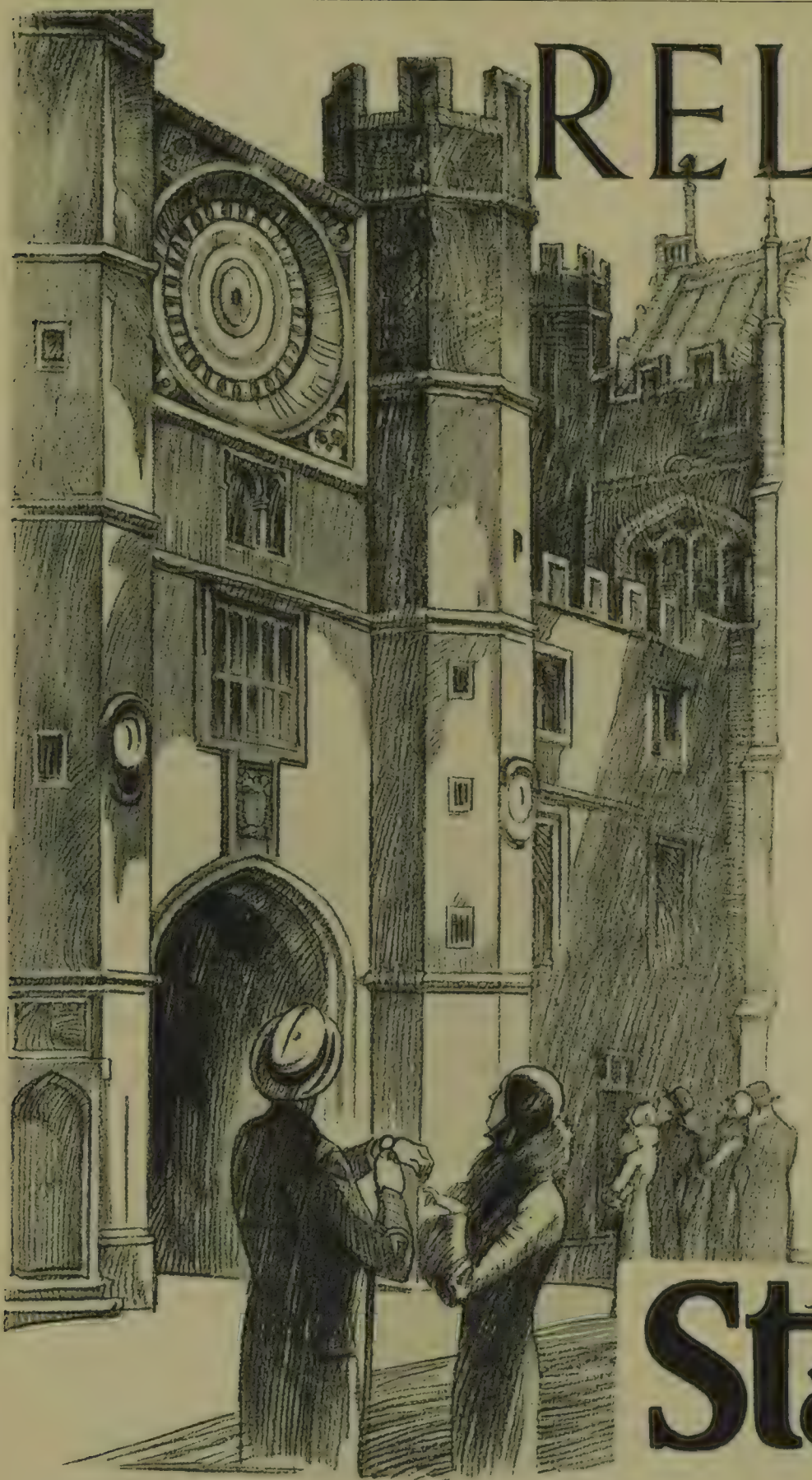
If, in time of strain, the friend or the car fails him, he can never repose his trust in them again in the same measure.

Thus, a chain being no stronger than its weakest link, a friend must never waver in loyalty: the most inconspicuous part of a car must be flawless.

That is perhaps the secret of the popularity of the Standard — *Reliability*.

Every adjective in the dictionary has been overworked in the motor car advertisement — “reliable” perhaps most of all.

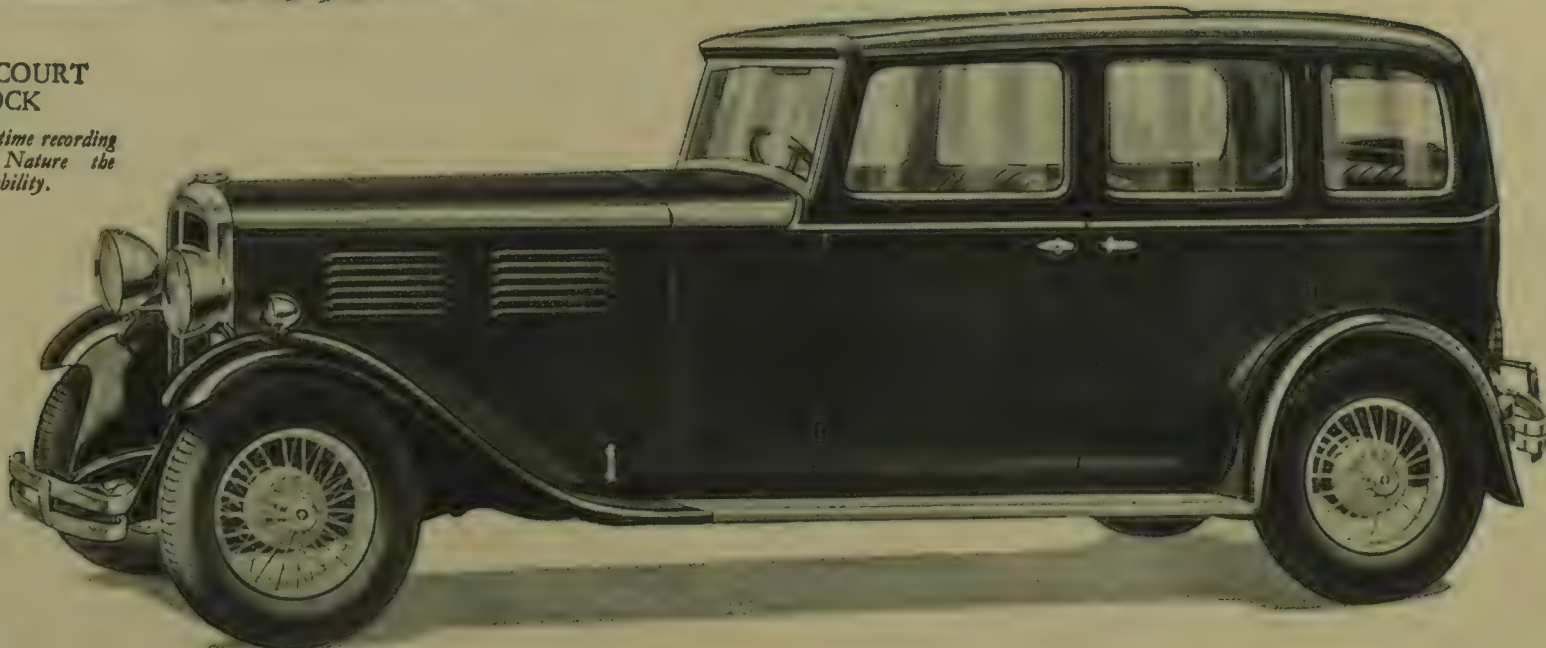
Standard cars, because of the intense care taken in the selection of detail and the making of every part, whether hidden from view or not, are of necessity reliable; every part and unit of the car is inspected and tested. That is why your car should be a Standard.



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THE PLAYHOUSES.

"PAYMENT DEFERRED," AT THE ST. JAMES'S.

THE law is a beast, but, unlike a famous head-master, is not always a just beast, particularly where Mr. Charles Laughton is concerned. In "On the Spot" he was "sent to the chair" for a crime he had not committed, and again, in "Payment Deferred," he is hanged through a similar miscarriage of justice. Still, in both cases he well deserved death; thereby proving that the law, though a beast, is not an ass, as Dogberry thought it. Mr. Charles Laughton's amazing performance as William Marble will doubtless attract more playgoers to the St. James's than Mr. C. S. Forester's novel had readers; but, for all that, the novel is a superior piece of work to the play. Mr. Jeffrey Dell, the adapter, has occasionally wantonly confused us, and allows several loose ends to threads which would better not have been introduced at all. A bank clerk in debt to the tune of some eighty pounds, Marble fears discharge, when a nephew opportunely arrives from Australia with a wad of notes in his pocket-book. It is astounding how Mr. Laughton lets us see, without a word, the slow planning of his murder. Then follow agonies of suspense. Every saunterer, or trespasser, in the garden, be it dog or child, is a possible discoverer of the corpse. The announcement that the freehold of his house is to be sold nerves Marble to another gambler's throw. Only, instead of murder, it is a flutter in francs, from which he secures a fortune of £30,000. From then on he never moves from the house; always his haunted eyes are fixed on the garden. Then comes the final moment of drama, when his supposed bed-ridden wife, discovering his infidelity, creeps downstairs and poisons herself with cyanide taken from his photographing cabinet. For this Marble is hanged. Mr. Laughton's performance is a nerve-shattering one; and no less effective is Miss Louise Hampton's wife, though played on restrained lines. Yet there is no clash between her restraint and Mr. Laughton's flamboyancy. Miss Elsa Lanchester gave a clever study of a child; and Miss Jeanne de Casalis was an attractive blackmailing milliner.

"THE LAND OF SMILES," AT DRURY LANE.

This is definitely a "one-man" show, and how successful one man can be in filling a theatre the size of Drury Lane remains to be seen. Herr Richard Tauber is a great artist, however. He makes you forget his short, squat figure and his heavy countenance. On the first night, during the first act, he seemed very nervous; in the *pianissimo* passages his voice sank, time and again, to inaudibility. Indeed, the first act as a whole left one disappointed. The story of an Austrian Countess who fell madly in love at first sight with a Chinese Prince seemed more stupid than the plot of even a musical play has a right to be. The scenery and costuming was mediocre, and the production very flat-footed. But, though the book always remained beneath contempt (it lacked humour, sentiment, and action), Herr Tauber suddenly found himself in the second act, and produced a glorious voice that thrilled the audience. His song, "You are my Heart's Delight," was encored so often that finally he found sufficient confidence to sing in English. Fräulein Renee Bullard sang very well; she is an operatic rather than a musical-comedy artist, and her dancing is a mistake; once, too, her voice cracked on a top note with a suddenness that left the audience too overwhelmed to give her exit the applause her previous singing had merited. But this was an accident that, though it may seldom happen, must always be dreaded by vocalists. Fräulein Hella Kürty was an attractive soubrette, and her duet with Mr. George Vollaire, "I Love You and You Love Me," was one of the best—as well as the lightest—items of the evening.

"LEAN HARVEST," AT THE ST. MARTIN'S.

In his first full-length play to be seen in town, Mr. Ronald Jeans gives us drama in revue form. There are thirteen scenes, some of average dialogue length, some of one spoken word, some of none! There is a dream scene in which the successful financier imagines himself enjoying his novelist-brother's home life; followed by one in which we see the said home life in its everyday form. There is an expressionistic death scene, and a bitter epilogue in which once again we are told that money is a curse and a settled income of £500 a year the sum

of human happiness. Mr. Jeans' characters live, and his dialogue is as witty as any that has been heard for a long time. He tells an old but ever new story of a business man who neglects his wife for money-making and finds, too late, that friends betray. It is beautifully acted. Mr. Leslie Banks, as the financier, handles his early scenes with easy mastery, and makes a striking study of the later ones in which he is under sentence of death. Miss Diana Wynyard is the typical stage financier's wife. Mr. Nigel Bruce contributes a neat sketch of a man-about-town; while Mr. J. H. Roberts and Miss Isabel Wilford are excellent as the author and his wife.

By a slip of the pen, the name of the publisher of "Father," by the author of "Elizabeth and her German Garden," was given in *The Illustrated London News* of last week as Heinemann. The publishers are, in fact, Messrs. Macmillan.

A combined show of fine cars, enticing gowns, and attractive coachwork—to say nothing of a display of jewellery—brought many hundred visitors to Albemarle Street recently. There, General Motors had joined forces with Idare, Ltd., and Garrards to display the latest styles of sixteen-, twelve-, and eight-cylinder Cadillac carriages and eight-cylinder La Salle models. As for models, the mannequins who displayed the gowns and suits with appropriate jewels made charming passengers for any car. The lady announcer made the remark that those present would see by the examples how passengers in such luxurious carriages as the multi-cylinder Cadillac and La Salle should be attired! The new Cadillac and La Salle cars are really very handsome carriages, and did not need all these "extras" to persuade motorists in search of high-class carriages to come and see them. At the same time, quite a crowd of people would have probably delayed their visit had not the dress and jewellery display, being only on show for a week, decided them not to lose the opportunity. And right well pleased with it everybody seemed. One hopes Messrs. Lendrum and Hartman, in whose show-rooms this exhibition was held, sold a few extra cars that week. They certainly deserved to.

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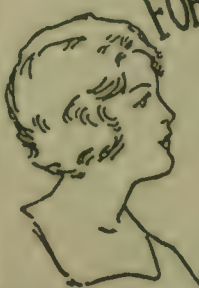
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L M S

LONDON MIDLAND AND SCOTTISH RAILWAY

THE WALTZ-OPERA; AND A NEW BRÜNHILDE.

"**E**NDEARING WALTZ!" wrote Byron, somewhere in the second decade of the nineteenth century, when London Society was in the first flush of excitement over the new-fangled waltzes from Vienna, the invention of Lanner and the first Johann Strauss. But how many of those who listened to the exhilarating liveliness of Johann Strauss's Viennese light opera, "*Die Fledermaus*," at Covent Garden the other night realised that this opera was composed as late as 1874, and not by the original waltz-king, Johann Strauss (1804-1849), but by his son, Johann Strauss, the second waltz-king (1825-1899)? The second Johann Strauss achieved greater celebrity even than the first, and in course of time the two reputations have amalgamated in the public ear, and there is only one Johann Strauss, the waltz-king, composer of the "*Wiener Carneval-Quadrille*," the "*Blue Danube Waltz*," and "*Fledermaus*." But there is internal evidence for musicians, apart from historians, that "*Die Fledermaus*" is later than 1851, and belongs to the second and not to the first half of the nineteenth century. The quotation in the second act from Verdi's "*Rigoletto*" definitely dates "*Die Fledermaus*," but many people must be surprised to learn that "*Rigoletto*" preceded "*Die Fledermaus*" by nearly a quarter of a century.

The great success of this charming, witty, gay opera when it was revived last year has been repeated

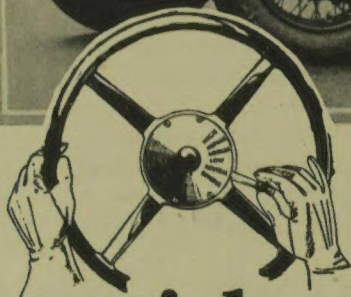
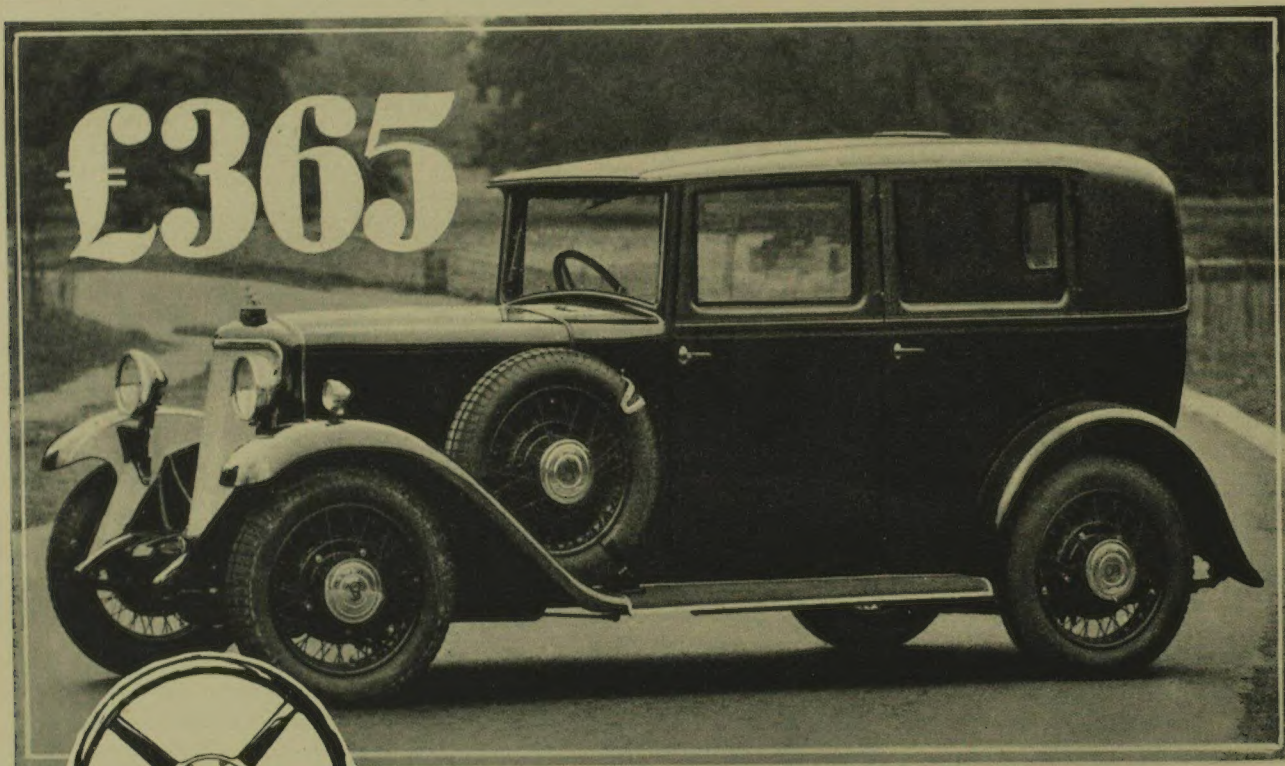
this season at Covent Garden. It is perhaps not so surprising to see Elisabeth Schumann waltzing gaily across the stage as to see Lotte Lehmann, whom we associate with Sieglinde, the Princess in "*Rosenkavalier*," and Leonore in "*Fidelio*." But Lotte Lehmann's Rosalinde is as light and enchanting as her Sieglinde is epical and impressive; whilst Elisabeth Schumann sings with a verve and polish that are perfectly delicious and truly Viennese. The Orlofsky of Gabrielle Joachim was new to London, but, although rather slight vocally, she acted well, and in excellent style. The men were all extremely good. Heinrich Tessmer as Blind, Waldemar Staegemann as Fränk, and Marcel Wittrisch as Alfred could, indeed, have hardly been improved upon.

The orchestra played with considerable sparkle and verve under Bruno Walter, although the strings have not yet got quite the bite and the brilliant lightness of the famous Vienna Opera Orchestra, which has to be heard to be believed. However, the playing of such essentially Viennese music as Strauss's completely in the manner of the finest Vienna orchestra is not a tradition that can be acquired in a day, and the playing at "*Die Fledermaus*" this season is of a quality that can only be compared with the best. In the second act, the "*Blue Danube Waltz*" was danced by Hedy Pfundmayr, from Vienna. In spite of the obvious great talent of this dancer, she proved something of a disappointment. Her costume was singularly unbecoming, and her style not exactly inappropriate but rather ineffective.

The first performance of "*Siegfried*" this season was notable for the début of a Brünhilde new to London, Juliette Lippe. There is no doubt that she has a fine voice, and that her singing is intelligent and well articulated. She sings and does not bark; nevertheless, her voice is not quite suited to the part of Brünhilde, and it failed in power and ringing tone in just the passages when it is necessary for a Brünhilde to dominate the scene. Of course, one must make allowances for the effect of nervousness due to a first appearance, but I feel that, as Brünhilde, she is not cast in a part which is best suited to her.

W. J. TURNER.

Lady Louis Mountbatten on Wednesday, May 6, presided over a meeting held at Brook House, Park Lane, W., in connection with the Luncheon and Thé Dansant in aid of the Friends of the Poor Charity Organisation, to be held on board the Canadian Pacific luxury liner, the *Empress of Britain*, at Southampton on May 20. The Lady Bertha Dawkins and the heads of the committees in charge of the arrangements reported a brisk enquiry for tickets. Many leaders of town and county society are arranging to be present with their parties, and to see under attractive social auspices the completed wonders of the splendid liner launched by H.R.H. the Prince of Wales last June. Tickets, at £2 2s. each (including first-class rail from London to Southampton and return), may be obtained from the Lady Bertha Dawkins, at Kensington Palace, S.W.



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Days that have made History . . .



In addition to the provision of excellent short stories which have made **BRITANNIA AND EVE** famous the world over, the Editor is ever on the lookout for interesting stories based upon historical fact. The feature introduced last month—"Twenty-four Hours—Days that have made History"—secured an instantaneous success. The second in this series, "The Last Day of General Gordon," outlines in vivid tones the hour-by-hour events in a day that can never be erased from the history of the British Empire.

Over 40 Short Stories and interesting Articles in the MAY Issue

- "TWENTY-FOUR HOURS—DAYS THAT HAVE MADE HISTORY: THE LAST DAY OF GENERAL GORDON," described by Gordon Beckles
- "AT THE COQ D'OR," by Clare Sheridan
- "THIS FEMALE FLYING BUSINESS . . ." by Joan Woolcombe
- "KASAI DIAMONDS," by William Leon Smyser
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- "THE CHANGING FACE OF PARIS," by H. Pearl Adam
- "HEROIN BY THE TON . . ." by Ferdinand Tuohy
- "THE GENII OF GIBRALTAR," by Guy Gilpatric
- "THE END OF JESSIE WHITTLE," by Anthony Richardson
- "TRAGEDIES AND COMEDIES OF HISTORY. THE STORY OF RICHELIEU AND THE DAY OF DUPES," described by Norman Hill, painted by F. Matania, R.I.
- "SO THIS IS EARTH!" by Hannen Swaffer
- "REJUVENATING FURNITURE," by Mrs. Frank Bennett
- "A COLOUR SCHEME FOR A LIVING ROOM" by Ronald Fleming
- "PLANNING YOUR LIGHTS," by S. Chermayeff
- "SUMMER SUGGESTIONS FOR THE YOUNGER GENERATION"
- "THE ROBOT WOMAN" by Mrs. Cecil Chesterton
- "POSTLUDE" by Wyndham Martin
- "SUBORDINATES OR DIRECTORS?" by Robert Saudek
- "HOW TO MAKE AN ATTRACTIVE WOOLLEN BED-JACKET"
- "ONCE A COACH-HOUSE, NOW A VERY UP-TO-DATE LONDON HOME," described by Mary Sharpe
- "THE WORLD MOVES ON APACE—BUT DOES THE TEACHER STAND STILL?" by Amabel Williams-Ellis
- "INEXPENSIVE ELEGANCIES," by Catherine Ives
- "HOW NOT TO ORDER," by X. M. Boulestin
- THE MOTORING SECTION, conducted by The Earl of Cardigan

January
26TH
1885

ACROSS the Blue Nile is the Mahdi sitting in his tent. All around him are scores of thousands of his followers, armed with spears and javelins, many armed with muzzle-loading rifles. A spy, who has just been brought into the tent, reports that the rising waters of the Nile have washed away a part of the ramparts, so that by walking through the sluggish and knee-high waters it would be possible to enter the besieged city from the most unsuspected quarter. Not until the rising of the sun will the faithful followers of the new prophet be allowed to venture upon this sortie . . .

THREE a.m. Far up the Nile four battered river steamers are slowly paddling their way southward. Six days before these steamers had been inhabited by a motley band of Egyptians—men, women, children and goats—who had been waiting for four long months for the arrival of the vanguard of Sir Herbert Stewart's relief expedition. But when the vanguard arrived it was without their leader, for Stewart had been killed in the long fight through the rebel country.

This morning these four steamers are packed with English troops, and in the foremost vessel Sir Charles Wilson lies sleeping! It is unnecessary for him to be awake! The craft slides by at but four miles an hour, and Khartoum will not creep across the distant horizon for many more hours to come. Yes, here are Gordon's 200 men—with 200 more for good measure. They might have left for Khartoum last Monday, but one delay and another kept them hanging about Metammeh until Saturday.

After all, what is five days' delay when they are already nearly a year behind time?

They sleep the sleep of the just. For months they have been fighting every inch of the desert route southward; and for what? To save the life of a solitary Englishman who might himself easily have escaped in a river steamer months ago!

FOUR a.m. Creeping across the sandy plateau to the west of Khartoum is a dark body of the Mahdi's picked warriors. Every inch of the ground is familiar to them. They have been here for eleven months—watching and waiting for the moment that they know some day will come.

And is this the day . . .?

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